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USEFUL REFERENCE SERIES NO. 23

Instruction in the Use of Books and Libraries

(Second Edition)

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Instruction
in the Use of
Books and Libraries

A Textbook for
Normal Schools and Colleges

By

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Preface

This text-book is the outcome of an actual need in giving courses in Library Methods to teachers. There are excellent teaching outlines such as Miss Gilson's Course of Study for Normal School Pupils on the Use of a Library; Mr. Ward's The Practical Use of Books and Libraries, for high school classes; and the Course of Study for Normal School Pupils on Literature for Children, by Mrs. Harron, Miss Bacon, and Mr. Dana; but there is no one text-book to put into the hands of normal school students. It is believed that such a text-book will be a saving of time and effort for both students and instructors.

The text has been planned for the use of students in normal schools and for teachers taking normal courses in summer schools. Its purpose is first to teach such students how to use books and libraries so that they may in turn impart this information to children in the schools; second, to help them acquire that knowledge of literature for children which a teacher must have in order to encourage in children an appreciation of literature. College and normal school courses in English literature do not generally put any emphasis on books that have been written for children and hence the teacher misses the very important and practical acquaintance with children's books that she ought to have.

Part III is reserved for the purely technical subjects of classification, cataloguing, etc., and of these subjects

only the elements necessary to the adequate administration of a school library are given. In no sense is this section a manual for librarians in general. It is hoped that the two chapters—"The Evolution of the Book" and "The History of Libraries"—will present in compact and convenient form an outline of the historical development of books and libraries. This development, no less than the historical development of school methods, equipment, etc., is an important part of the general history of education, and should be a part of the instruction given to students of Education.

It is advisable that students should have practical work with children while studying Parts I and II. Practice teaching will be possible in the Model School connected with the normal school. The best test of a student's grasp of the subjects in Part I would be a series of lessons in the use of reference books, the card catalogue, etc., given to the children in the grades. The more opportunity a student has for testing the principles given in the section on Literature for Children, through practical experience with the children themselves, learning their interests in books by talking over books with them, by reading aloud and story-telling — the more productive will be that part of the course. The giving of work in children's literature presupposes a collection of children's books, containing at least all the titles included in the book-lists given in the chapters covering the subject, and, if possible, other books as well. It will be impossible for students to do this part of the work adequately without access to such a Model Library.

The authors have tried to make specific acknowledgment of authorities wherever it is due, and in general wish to acknowledge their debt to all library literature.

They wish gratefully to acknowledge valuable suggestions and criticisms received from Miss Corinne Bacon, former head of the Drexel Institute Library School; Mr. Frank K. Walter, Vice-Director of the New York State Library School; Miss Martha Thorne Wheeler, formerly head of the Book Selection Department of the New York State Library; Miss Grace L. Betteridge, Head of Travelling Libraries Section, New York State Library; and Dr. Edwin W. Fay, Professor of Latin in the University of Texas, all of whom have read the manuscript either in whole or in part.

We are especially indebted to Mrs. Norman B. Morrell for the pen and ink drawings which we believe add greatly to the usefulness and attractiveness of the book.

Part I has been done jointly; Part II is the work of Miss Eaton; Part III is the work of Miss Fay.

L. E. F.
February, 1915. A. T. E.

The first edition of this text-book was printed from type and the type distributed. The edition having been exhausted and a second printing called for, the authors have taken the opportunity to re-arrange some chapters, to make a few revisions in the text, and as far as possible to bring the book-lists up to date. With the present kaleidoscopic changes in the prices of books, it has been impossible to do more than record the most recent prices found at the time of revision. By the time the book is off the press these prices will no doubt be out of date.

Lucy E. Fay
Anne T. Eaton

April, 1919.

BOSTON PUBLIC LIBRARY

PART I

ON THE USE OF BOOKS

BOSTON PUBLIC LIBRARY

ON THE USE OF BOOKS

Chapter I

THE SCHOOL LIBRARY

Its Value.— Changing methods in teaching, a broader conception of education, and efficient management of libraries by expert and trained librarians, have been prominent factors in establishing the important place now held by the school library.

Pupils are no longer content to follow slavishly the text-book and teachers expect of pupils enough initiative to find the opinions of other authorities than the one studied. History is no longer the acquisition of mere narrative, related within the covers of one book. Sources must be consulted, authorities weighed, effect must be made naturally consequent upon cause. History must also be made more interesting as well as accurate, by the use of pictures, maps, and the stereopticon. The same methods of teaching prevail in all other subjects and it is these methods that have necessitated the enlargement of the school library. Once beyond the text-book and the recitation room requirement, the teacher assumes a broader, if less intensive application on the part of the pupil. For this wider application the pupil must have access to a good working library.

Its Purpose.— The purpose of a library in the school

is first to provide a good collection of reference books for the needs of both teachers and pupils and, second, enough books for supplementary reading in all subjects. The library must be the workshop of the entire school and in our broader conception of education it must also make provision for training the taste of pupils for the best literature; it must give both material help and encourage reading that will end in culture. This dual purpose belongs to the library of the elementary school, the high school, and the rural school. It varies only in degree. In the rural school, the purpose of the library may very properly and effectively be enlarged to include the interests of the community. Parents of the children and all neighboring farmers whether parents or not should be invited and encouraged to use the school library.

Purpose Realized by Work in the School.— The library fulfills its function when certain conditions exist and not otherwise. There must be proper material equipment to make the books easily accessible. There must be intelligent selection of books for both reference and reading. There must be a competent librarian to organize and administer the library. Where a school cannot afford to employ a regular librarian, a teacher-librarian, trained in a normal school with a well-established course in library methods, should be put in charge of the library. The pupils should be given lessons on the use of books and libraries.

By a Campaign of Education.— The subject of libraries has never received its full share of the time nor a very intelligent part in the programs of teachers' institutes. At these institutes, library extension work of great importance and of far-reaching value might be

done. Both teachers and librarians can give general talks on the need of better libraries; how to organize libraries in the schools by state aid; how communities can arouse public spirit and work for free public libraries. At farmers' institutes talks can be made on rural school libraries, county libraries and state travelling libraries. In fact every means of securing and administering a library should be talked about and explained. In addition to these general talks, librarians or teachers, trained in library methods, should give a brief course on the use of books and libraries. Such a course is greatly needed in most places, for while the schools all over the country are eagerly establishing libraries, in very few places is any adequate provision being made for the proper care and administration of such libraries after they are once secured.

The Public Library Supplements the School Library. — Except in small towns and rural districts the school is usually not entirely dependent on its own library. The free public library is ready and eager to co-operate with the school, but it cannot give the school efficient service without intelligent co-operation on the part of teachers and pupils. With such co-operation the public library can relieve the school of the duty of providing complete library facilities. This important relation between the library and the school is reserved for another chapter.

Exercises.

1. Discuss the value of your school library. Is it a storage-place for the books or a workshop for the school?

2. Give your opinion of the purpose of a school library. Do you differ with the opinion of this text?

3. State the conditions necessary for a school library to fulfill its function.

4. Outline a definite plan for teachers and librarians whereby they may most effectively present the subject of libraries at teachers' and farmers' institutes.

PUBLIC LIBRARY

Chapter II

THE RELATION BETWEEN THE SCHOOLS AND THE PUBLIC LIBRARY

In 1896 the National Education Association formed a new department called the Library Department and thus recognized officially the growing feeling that the connection between the public schools and the public library was a vital one. In 1899 a circular was printed and distributed by the Association containing such statements as the following: "There should be most cordial relations between the school and the library. The librarian should know the school and its work in a general way as a very important part of her work, just as the teacher should know the library and its methods as a part of her work." "The community should be led to regard the library as a necessary part of a system of public education no more to be done without than the common school. The library should be made an indispensable adjunct of the school." In this way the Association emphasized the need for co-operation between schools and libraries.

The Place of the School and the Place of the Library in a Child's Education.— In the report of the National Education Association Committee on the Relations of Public Libraries to Public Schools, 1899, the point is brought out that the function of the school is to introduce children to the proper use of books, that it is the school that teaches them how to read and as far as possible what to read, while to the library belongs the task of stimulating

them to wider reading, of helping them to form the reading habit. If the public library is to be the means of continuing a child's education after school days are ended, if it is to be the means of widening and deepening the love for good literature which the school has implanted, then we see that intelligent co-operation and mutual understanding are necessary between schools and libraries.

Help Teachers May Expect from the Public Library. — 1. Special Privileges in Drawing Books.— Most public libraries give special privileges to teachers. They are often allowed to draw six or eight books instead of the two or three to which other readers are limited and to keep them for a longer time. In this way a teacher is able to have at hand a small working collection on a topic which her class is studying.

2. Classroom Libraries.— It is usual for good-sized public libraries to send out collections of books to classrooms in the city schools. These collections are called classroom libraries, sometimes circulating or travelling libraries, and consist of from 25 to 50 carefully selected volumes, suited to the ages of the children who are to use them. They are sometimes changed during the year, sometimes the same collection is used throughout the year. The best classroom library contains not only books bearing upon the subject matter taught in the grade by which it is used, but also some of the best children's stories, poetry, fairy tales; books which tell the boy with mechanical tastes how to make furniture, or how to understand electrical contrivances; and best of all, some of the books which, written primarily for children, have taken their place in the ranks of real literature — Hawthorne's Wonder Book, Kingsley's Water Babies, Kipling's Jungle Book. Unless a school library is efficiently

administered, more will be accomplished by a teacher using a classroom library in her own grade, than by sending children to a central library in the school building where the books are often poorly arranged, carelessly selected and presided over by an older pupil or busy teacher who has no time nor thought to give to the work of the library. Even when children are near enough the public library to visit it and draw books there is still need for the classroom collections. The report of the National Education Association Committee on Instruction in Library Administration in Normal Schools, 1906, says: "The public library cannot take the place of the classroom library. The five or ten minutes which a child may have for reading at the close of a study period or during recess on a stormy day would be wasted on a journey to the general school library in another part of the building, while a trip to the public library would be out of the question."

On the other hand the use of the classroom library should not entirely supersede the child's visits to the public library, where he gains a larger sense of the value of books.

3. Educational Magazines.— Teachers can supplement the books which they draw from the public library by much valuable information to be found in the educational magazines. Many libraries have a long list of such magazines, most libraries take at least one; if not, the librarian could be induced to subscribe for one.

4. Reference Work.— Librarians are glad to collect all the material which the library contains on a given topic and to make it easily available for the use of classes which the teacher may wish to send to the library for reference work.

5. Picture Collections.— Many libraries make collections of pictures which are loaned to the schools. Pictures are clipped from old magazines, discarded books, railway and steamship guides and similar material which otherwise would be thrown away. These pictures are mounted on manilla cards or sheets, classified, and loaned to teachers for classroom work. Thus a geography teacher may borrow a set of pictures illustrating life and customs in Japan; nature study classes may have the use of bird and flower pictures; or literature teachers may obtain a series of pictures illustrating Longfellow's Evangeline.[1]

6. Book Lists.— Many libraries print lists of books for children which are invaluable as aids in book selection. Sometimes they are general lists including all classes of children's books, stories, poetry, biography, handicraft books; sometimes they are limited to one special subject, e.g., nature study, school gardens, games, stories for older girls, historical stories, etc. Sometimes special lists of books for teachers are published and notices of new books on education and of current educational publications are sent to the schools. A good way to promote co-operation is for each school to have a library bulletin board where lists of books recently added to the public library, notices of exhibits held at the library, special reading lists, and similar information of interest to teachers and pupils may be regularly posted.

7. Teachers' Reference Room.— When space and

1 The following pamphlets will give valuable information about the care of pictures:

Dana, J. C. The picture collection. (In his Modern American Library Economy, Part 5, section 3.) 35 cents.

Salisbury, G. E. Picture collections in small libraries. Wisconsin Free Library Commission. Madison, Wis. 5 cents.

funds permit, a special teachers' reference room is provided. Here teachers may find a well selected professional library, educational magazines, a model library of children's books and lists of current educational publications.

8. Model Libraries.— Public libraries which cannot afford the special teachers' reference room often have model libraries of children's books. These are usually arranged by grades, and teachers desiring to find a good book on animal life suitable for 5th grade children, or a collection of poetry which would be useful in 7th grade work may look over the collection and choose the book best suited to their purpose.

9. Special Assistants for Work with Schools.— These various forms of co-operative activity with the schools require a large portion of some one's time, and in libraries where this work is extensively carried on, there is a member of the staff whose special work it is to promote co-operation between schools and library. Besides superintending the sending out of classroom libraries, she visits the schools, talks to the children about books and tells them how they may use the public library, tells stories perhaps to arouse their interest and gets suggestions from the teachers about the kind of help the library can give them in their work. In the children's room at the library she arranges various exhibits of pictures, textiles, bird-life, minerals and flowers. This assistant keeps in close touch with school matters as well as with library affairs.

10. Instruction in the Use of the Library.— One of the duties of the special assistant for work with schools, and one which is usually willingly assumed by the librarian herself when there is no such special assist-

ant, is the giving of a simple course of instruction on the use of the library. She may teach the children themselves, or she may reach them indirectly by instructing teachers and normal school students.

Help the Library May Expect from Teachers.— 1. Knowledge of the Library's Resources.— Teachers should take the trouble to familiarize themselves as far as possible with the resources of the public library, finding out what it contains that may be of service to them and to their pupils. This familiarity will also prevent the irritation arising when pupils arrive in eager quest of a book the teacher has recommended. Told that the library does not own it, they gaze sceptically at the desk attendant and murmur doggedly: "But Miss Blank *said* the book was here."

2. Care in Recommending Books to Children.— If teachers thoughtlessly or through ignorance recommend books by poor or mediocre authors, the child's confidence in the public library is severely shaken when he is told that none of their books are on the library shelves. If in doubt regarding the merits of certain writers of books for children, teachers should consult approved lists. Librarians are always glad to answer inquiries.

3. Care of Books.— Much wear and tear on public library books would be saved if children were taught the care of books in the school room. (See Chapter 3.)

4. Prompt Notification of the Library When Reference Material Is Desired.— If a class is coming to the public library to work up a topic, notice should be sent ahead so that the librarian may look up material and place it on reserve. Otherwise the first child to arrive carries off the best references and the pupils

PUBLIC LIBRARY

following must content themselves with second or third best.

5. Definite Instructions to Children.— Teachers should give children clear and definite instructions before sending them to the library to look up reference topics. If the child knows what he wants and what he is to do with the information when he gets it, library assistants are able to help him intelligently and quickly. If teachers would make an effort to impress upon their pupils the fact that they do not intend certain topics to be looked up at the public library, as for instance, "What poetry means to me," much time and energy would be saved. It is hard for the librarian to refuse all help and by doing it she is apt to drive the child away from the library. In such cases the responsibility of deciding whether or not help should be given belongs to the teacher and should not be laid upon the librarian.

Topics for Discussion.

1. Definite ways in which the public library in your home town can help the school.

2. Discuss the branch of co-operation between the library and the school that seems to you most useful and tell why.

3. What is the average teacher's attitude toward the public library? Does this attitude help or hinder co-operation?

4. How far is your public library co-operating with the schools? Could it do more with the resources at its command?

Suggested Readings.

Report of the joint committee representing the American Library Association and the National Education Association on Instruction in Library Administration in Normal Schools. (In National Education. Proceedings. 1906, p. 215-281.)

Report of committee on relations of public libraries to public schools. (In National Education Association. Proceedings. 1899, p. 452-529.)

Johnston, W. D. The library as a reinforcement of the school. (In Public Libraries, v. 16, p. 131-4. April 1911.)

Jordan, A. M. Co-operation with the schools. (In National Education Association. Proceedings. 1910, p. 1016-22.)

Judd, C. H. The school and the library. (In Elementary School Teacher, v. 11, p. 28-35. Sept. 1910. Also in N. E. A. Proceedings. 1910, p. 1026-31.)

Power, E. L. The library in its relation to the elementary schools. (In Public Libraries, v. 11, p. 544-48. Dec. 1906.)

Smith, M. A. Library instruction in schools. (In Wisconsin Library Bulletin, v. 7, p. 134-7. July 1911.)

Smith, M. A. What the library needs from the schools. (In Library Journal. April 1912, p. 169-74.)

Wilson, L. R. A constructive library platform for Southern Schools. (In Library Journal. April 1912, p. 179-185.)

Dutton, S. T. and Snedden, David. Administration of public education in the United States. Macmillan. 1908, p. 572-77.

Field, W. T. The school library. (In his Fingerposts to children's reading. McClurg. 1907. Chapter 6.)

Field, W. T. The public library. (In his Fingerposts to children's reading. McClurg. 1907. Chapter 7.)

Hopkins, F. M. Socializing functions of the High School Library. (In C. H. Johnston and others. The Modern High School. 1914, p. 591-607.)

Moses, M. J. The library and the book. (In his Children's books and reading. Kennerley. 1907, p. 180-89.)

Chapter III

THE PHYSICAL BOOK

We take books so much as a matter of course and our use for them is so largely for the particular share the author has had in their creation, that we rarely stop to consider their physical features. It is important, nevertheless, to know something of the make-up of a book in order to use it carefully and intelligently.

How a Book is Put Together.— Take a sheet of paper, ordinary typewriter size, and fold it as follows: first, end to end, making two leaves and four pages; second, end to end, making four leaves and eight pages;

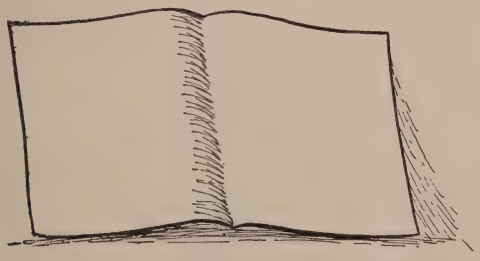

Illustration 1

third, end to end, making eight leaves and sixteen pages. Then take a paper knife and cut the two top folds and the two lengthwise folds on the right, just as you would cut the leaves of a book. The result is a group of leaves called a section. Now, if you will examine your text-

book you will see that it is composed of a number of these sections which have been sewed together along their folded edges. In the majority of books that are now manufactured this sewing is done by a machine and the result is not so durable as when a book is properly sewed by hand. After the sections have been drawn together in this way, a piece of thin cloth, wider than the back by an inch on either side, is pasted over the back. This cloth protects the stitches and also provides hinges for attaching the book to its cover. A piece of strong paper, just the width of the back, is then pasted over the cloth. The cover, which has previously been made, is now laid open flat; the back of the book is fitted into the back of the cover, and inch strips of cloth, which were left extending beyond either side of the back, are now pasted down to the sides of the cover. The outside half of each fly-leaf is then pasted down on the front and back covers, hiding the cloth strips and putting the inside finish to the cover. If you will look at almost any text-book, you will be able to recognize the strips of cloth beneath the paper. Such

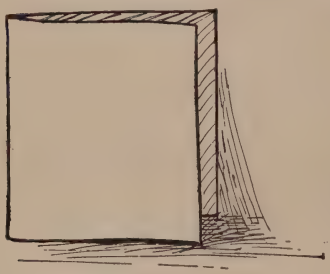

Illustration 2

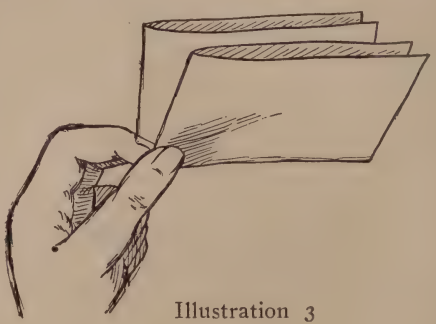

Illustration 3

is the method used in binding the largest number of our books. It is not the best nor the most durable method, but on account of its greater cheapness it is widely used. (See chapter 30 for the best binding for libraries.) You can see that these strips of thin cloth cannot stand the strain of very rough handling and hence books are constantly being torn from their covers. It is due to machine sewing and defective kinds of hand sewing that the leaves and sections are so often loosened.

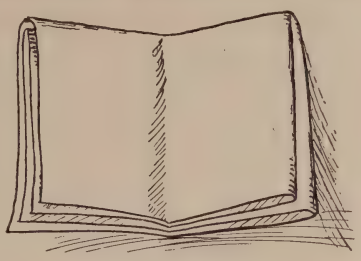

Illustration 4

Size of Books.— Books are designated as "folio" (fol.); "quarto" (4to); "octavo" (8vo); "duodecimo" (12mo); "16mo"; "32mo." These names refer to the number of times a sheet of paper has been folded to form a single section of a book, as follows: "folio," the sheet folded once, usually at the short axis, making two leaves and four pages; "quarto," the sheet folded twice, making four leaves and eight pages; "octavo," the sheet folded three times, making eight leaves and sixteen pages; 16mo, the sheet folded four times, making sixteen leaves and thirty-two pages, etc. Formerly these names indicated the size of a book

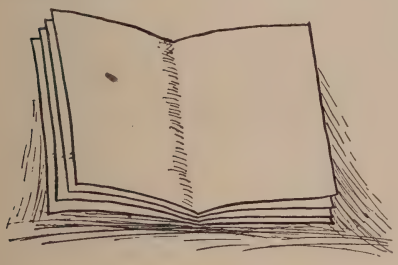

Illustration 5

more accurately than they do now, because then, sheets of book paper were uniformly 20x24 inches and hence each fold was an accurate division of that measurement, the octavo page being 6x10 inches. These names are not accurate now because book paper is made in sheets of various size. The following table gives the symbols and sizes of books according to the scale now used:

F, a book from 30-35 centimeters outside height.
Q, a book from 25-30 centimeters outside height.
O, a book from 20-25 centimeters outside height.
D, a book from 17.5-20 centimeters outside height.
S, a book from 15-17.5 centimeters outside height.
T, a book from 12.5-15 centimeters outside height.

Care of Books.— With reasonable care, machine sewed and bound books will stand a good deal of wear and if you will learn and practice intelligent care in handling books, they will last longer. This kind of economy not only aids the individual teacher but it helps the entire school. If money does not have to be spent replacing books worn out before a reasonable time, the school library can be enlarged by purchasing more books. Besides *Economy,* another important reason for handling books with care is *Cleanliness.* No one likes to use a book that has been marked, thumbed with soiled hands, or that is "dog-eared." The third and most important reason for using books with care is that by the teacher's example, the child is trained in *economy, cleanliness,* and particularly in *unselfishness,* if he is made to realize that he must have regard for his fellow pupils who must also use the books.

How then shall we handle books carefully?

1. Open a new book properly by holding it on a table back downward. Then press the front cover down until it touches the table, next the back cover, holding all the leaves first with one hand, then with the other. Then press down first a few leaves at the back, then a few leaves at the front until the book lies open at the middle. This process should be done a number of times until the stiffness is removed from the back of the book.

2. Do not lay an open book face downwards.

3. Never mark a library book. Do not turn down the corner of a leaf for a book-mark. That is "dog-earing." Do not moisten the finger to turn over a leaf, it soils the leaf and may spread contagion. Do not drop a book, it breaks the back.

These "don'ts" seem too obvious to mention, yet a great number of people disregard them entirely. Children observe their teachers' habits to a great extent and will learn something from observation but they need to be given definite instruction in the matter. The two following verses, printed on book-marks and given out to pupils to learn, very often influence them more than a dry, matter of fact talk on the subject:

THE LIBRARY GOOPS

(With apologies to Gelett Burgess.)

The *Goops* they wet their fingers
To turn the leaves of books,
And then they crease the corners down
And think that no one looks.

They print the marks of dirty hands,
Of lollipops and gum,

On picture-book and fairy-book,
As often as they come.

Caroline M. Hewins.

"You are Old, Little Book"

"You are old, little book," the small boy said,
"Yet your pages are still clean and white,
Your covers are stiff and your corners are straight.
Do you think at your age it is right?"

"In my youth," said the book, "I came into the hands
Of children who 'handled with care';
They opened me gently, their fingers were clean,
My margins they kept clean and fair.

"They never used pencils as book-marks, nor tried
To pull me apart in their strife,
With such kindly treatment my strength and my looks
Will last me the rest of my life."

Anne T. Eaton.

Parts of a Book.—Knowledge of the structure of a book will help us to take care of it, but we need to know its parts if we wish to use it easily and intelligently. Books have not always had as many parts as they now have and it would be an interesting study to trace the development of the book, but for our present purpose such a study would lead us far afield. At the present time books vary in the number and arrangement of their parts. This book, for instance, is composed of a title-page, copyright date, preface, table of contents, text, and the index. Other books may have besides these, one appendix or more.

TITLE-PAGE.— The purpose of the title-page is more than the word implies. It not only contains the title of the book, but it usually records the name of the author, the edition, if it is other than the first, the place of publication, the name of the publisher and the date of publication. The title as a rule indicates the subject of the book, but this is not always true, if you will recall various titles of Ruskin; e.g., Stones of Venice, Sesame and Lilies. Just below the author's name there usually follows either the bare statement of his profession or a record of a previous book he has written, thereby establishing some evidence of his ability and authority to write.

The important fact that a book is a second or third *edition,* a "revised" or "enlarged" edition, is usually stated on the title-page. It means that the text has either been changed or enlarged since the previous edition was printed.

At the bottom of the title-page, the *place of publication* and the *name of the publisher* are generally stated. These are important facts because the place and the name of an old and established firm of sound reputation indicate a reliable product.

The *date* on the title-page indicates simply when that particular copy of the book was printed and is not so important as the date of copyright[1] which tells when the book was first published and therefore how old it really is. The copyright date is usually printed on the

1 Copyright is the exclusive right secured by law to authors and artists to publish and dispose of their several works for a limited time. In the United States the time is 28 years with the right of renewal. Copyright is obtained upon the payment of a fee of one dollar at the Copyright Office, with an application for registration, and upon depositing two copies of the work in the Library of Congress.

reverse of the title-page. In scientific works, particularly, it is important to notice the date of copyright, otherwise you cannot tell whether the text of the book is based on recent investigation or not.

PREFACE.— Unless the book has a dedication, the preface comes next, stating the author's reasons for writing the book, what he has attempted, and to what people he is under obligations for assistance.

TABLE OF CONTENTS.— Next comes the table of contents, which very often is merely a list of the chapter headings arranged in the order of their occurrence, with a statement of the pages covered by each. Sometimes this table is fuller and gives an outline in detail of the text.

LIST OF ILLUSTRATIONS.— If a book is illustrated with pictures or maps, a list of these illustrations, most frequently in the order of their occurrence in the text and with paging indicated, is usually printed on the first odd numbered page following the table of contents. Such a list is valuable in books with fine and numerous illustrations, as a means of verifying the completeness of the illustrations in a particular copy. For a book may lack an important illustration either through some mistake when it was originally bound, or through subsequent loss or theft.

INTRODUCTION.— It is often necessary for an author to contribute information leading up to his subject — a sort of preliminary discourse, something more elaborate than a preface, that bears directly upon the development of the subject. This introductory matter is either arranged separately from the text and called an Introduction, or it may be put in as Introductory: Chapter

I. In either case it is regarded as a part of the text proper.

TEXT.— The text is the main part or body of the book, as distinguished from the preface, the title-page and other parts. It is divided into chapters. These usually have headings used as running titles and printed at the top of the right hand page, while the book title is printed at the top of the left hand page. Insert headings in a different type are sometimes placed within the paragraphs to give a running synopsis. Important matter that cannot be incorporated in the text is often printed in finer type as a foot-note at the bottom of the page or as a note in a section at the end of the book. These notes are referred to either by numerals, or letters, or by the device of a star, a dagger, or a double dagger.

APPENDIX.— The appendix contains matter supplementary to and illustrative of the text. Examples may be found in Bryce's American Commonwealth and Fiske's History of the United States.

INDEX.— An index is "a detailed alphabetic list or table of the topics, names of persons, places, etc., treated or mentioned in a book or series of books, pointing out their exact positions in the volume" (Century Dictionary). In some books, the index is arranged in more than one alphabetic list; e.g., in Donaldson's Growth of the Brain — where the subjects are in one list and the names of people mentioned in the text, in another. In a book of poems there are usually two indexes, one of titles and another of the first lines of the poems; e.g., Tennyson's Poetical Works (Cambridge edition). In a volume of collected poems from various authors, there

is usually a third index of the names of the authors; e.g., Page's Chief American Poets. In Bartlett's Familiar Quotations there are two indexes: one of authors cited, and a second index of words, not subjects, with enough of a phrase to identify the quotation in the text; e.g.,

Pit, monster of the, 329
they'll fill a, as well as better, 87
whoso diggeth a, 829

Books in Sets.— Besides these types of indexes for single volumes, books in sets have various arrangements as follows:

1. A book in more than one volume with the index in the last volume: Example — Bryce — American Commonwealth.
2. A book in more than one volume with an index in each volume: Example — Stubbs — Constitutional History of England.
3. A book in more than one volume with an index in each volume and a general index in the last volume. Sometimes the general index is in a separate volume: Rhodes — History of the United States, 6 vols. and Cambridge Modern History, 14 vols.

There are still other arrangements, variants of the above, but they are unusual and will not be found very often in books that are used in the average library.

Each entry in an index is followed by a number which refers to either the page or the paragraph in the text where the information is to be found. The usual method is to refer to the page rather than the paragraph. When an index has any feature different from the usual method, directions for its use are generally printed in

smaller type at the beginning of the index. The following are typical entries with abbreviations that are commonly used. Consult a dictionary for the meaning of the abbreviations:

From the index to Thatcher and Schwill — Europe in the middle ages.

History, divisions in, 1 *f*
Irish missionaries, 69, 104 *ff*
Italian arts, 630–35

From the index to Hall — Adolescence. 2 vols.
Agriculture, i. 172 *et seq.*

From the index to Bryce — American Commonwealth, 2 vols.

American Constitution. *See* Constitution
Federal courts. *See* Judiciary (Federal)
Legal profession. *See* Bar
Lynch law, i. 338; ii. 617
Tammany organization, ii. 103, 106, 189, 195, 381 *sqq*
Thirteen original British colonies, i. 19, 249; each a self-governing commonwealth *ib*

Atlas Indexes.— An index to an atlas enters the names of all places mentioned in the atlas with a reference after each name to the map and the position on the map where each place can be found. Some atlases are fuller and give after each entry such statistical information as population, area, railway station, express office, telegraph, etc. The following are typical entries from atlases that should be in every college library:

Century atlas:
Corinth, Gulf of, Greece 99 F 4
Greece (see Gortho) 99 G 5
Mississippi, 2111 43 G 1

Rand, McNally & Co.— Library atlas of the world. 3 vols.:
(In Volume 1 — The United States — there is an index for each map)
Example from the map of New York (State)
Plattsburg, Clinton, C-27 (Rys 40, ff) # f < £ ... 11138
Pleasant Beach, Onondaga (Ry 38 mail Syracuse)
(In volume 2 — Foreign Countries — there is a general index)
Aragon, Chile, C-16 ... 40
Aragon (Region), Spain, C-30 ... 54
Ancient kingdom, now a captaincy general of Spain; founded 1035
Aragon (R), Spain, D-28 ... 54

Shepherd, W. R.— Historical atlas:
Corinth, in Greece 15 C b
Corinth, in Miss. 208 C c
Corinth, Gulf of 14 C a

Concordance.— A concordance differs from an ordinary index in purpose and therefore in what it contains. The purpose of a concordance being primarily to enable a student to study the text of a book very thoroughly, *words* rather than *subjects* are indexed. There are concordances of the Bible, of the works of Shakespeare, Dante, Browning and other great authors. In these concordances all words in the texts are listed in alphabetical order, with citations of the passages in which the words occur.

Exercises and Problems.

1. Get from your librarian a book that is ready to be discarded. What is left of it take carefully apart and see for yourself how it was put together. Write out an explanation of the process you have discovered.

2. Suggest other ways than those mentioned in the text of training children to handle books carefully. Test your suggestions on pupils in the model school.

3. What is the date of publication of the copy of Bryce's American Commonwealth in your college library? When was the book first copyrighted? How many editions have there been? State in what part of the book itself this information is given.

4. Read the preface to Gayley's Classic Myths in English Literature. To what other book is the author particularly indebted? For what purpose was the book written? Consult the preface of Monroe's Source Book of the History of Education, Greek and Roman Period. What is the author's purpose in writing the book? Does he indicate his plan?

5. Compare in arrangement and fulness the tables of contents in Dutton and Snedden's Administration of Public Education and F. W. and J. D. Burks' Health and the School. What do Dutton and Snedden say about "the library and the school"? How did you find the information? If you wish to know what the authors of Health and the School say about "training children in the knowledge and practice of health," will you find the information under *health* or under *child* in the index? Does the table of contents direct you to the information? Is Lowell's essay "On a Certain Condescension in Foreigners" to be found in his book entitled My Study Windows, or in his Fireside Travels?

6. Look in Watts' Vegetable Gardening for an illustration of "various types of hand weeders," and for an illustration of "paper pots and the equipment for making them." Consult Earle's Two Centuries of Costume in America (2 vols.) for illustrations of the following:

a Puritan dame; slashed sleeves; coat and waistcoat; business suit; stomacher; bonnets; Quaker hats; uniform of a Continental officer. Look in Bulfinch's Age of Fable for an illustration of the Laocoön. Compare the list of illustrations in Bulfinch with the list of illustrations in Gayley's Classic Myths. Which has the better arrangement?

7. Consult the index of Gayley's Classic Myths: (1) For the entry Hercules and find to what English poem there is a reference. (2) For a poem of E. C. Stedman's and on what pages quoted. (3) For the attributes of Apollo. (4) For the meaning of Nirvana. (5) Is the god of war entered under Ares or Mars? Why? (6) What great series of operas are based on the Nibelungenlied?

8. Consult the index of Fiske's Old Virginia and Her Neighbors (2 vols.). On what pages do you find the longest account of "horse-racing"? The "London Company"? In the index of Holmes' Autocrat of the Breakfast Table find the following entries: minds; woman; women; voices; authors; conversation. How do such entries differ from the entries in Fiske's Old Virginia and Her Neighbors and in Bryce's American Commonwealth?

9. In the Oxford Book of English Verse find the two poems beginning: "Be it right or wrong these men among," and "Out of the night that covers me." Give authors and titles of the poems. Can you find the same poems in Palgrave's Golden Treasury? Can you find in both these collections the poem beginning: "That time of year thou mayst in me behold"? Give author. Find in Bartlett's Familiar Quotations the following: (1) A quotation about *Autumn;* (2) "the course of true

love never did run smooth." State author and particular work from which it is taken. (3) Select a famous quotation from Longfellow. (4) Name three other American poets, selections from whose works you find.

10. Using the Century Atlas, find Louisville, Ky., in the index. Find it on the map and interpret all the statistical information given about it. Consult the index of Shepherd's Historical Atlas and locate on the map the following: Hagerstown; Ilissus River; Scala Santa; Toulouse in France.

Consult Bartlett's Concordance to Shakespeare and see whether he records Shakespeare's use of "had better" or "would better." In what play of Shakespeare's does the word "mobled" occur?

Chapter IV

GENERAL REFERENCE BOOKS

The Reference Collection.— One of the purposes of a library is to provide a place where people may go to find information, to "look up things." This purpose is served by the "reference collection," which may range in size from a copy of Webster's Unabridged, standing on a window sill in a schoolroom, to the well-filled shelves around the walls of a large reading room in a library. In either case we should learn where and how to look for material.

General Reference Books.— This chapter deals with the backbone of the reference collection, the books which are bought first and used most, the general reference books. By general reference books is meant, of course, those books which treat of all kinds of subjects, as dictionaries and encyclopedias. A few of the most important will be discussed.[1]

DICTIONARIES.— Webster's New International Dictionary of the English Language, based on the International Dictionary of 1890 and 1900, now completely revised in all departments, including also a dictionary of geography and biography, being the latest authentic quarto edition of the Merriam series. W. T. Harris,

1 A very full list of reference books, both general and special, may be found in A. B. Kroeger, Guide to the study and use of reference books. Ed. 3. Chicago. 1917. American Library Association Publishing Board. $2.50. A suggestive list of 100 reference books for a small library is given.

editor-in-chief. Springfield, Mass. Merriam. 1909. $12.

"Contents: (1) Dictionary, including in the same list both the usual dictionary words and also foreign phrases, abbreviations, proverbs, noted names of fiction and all proper names except those in the biographical and geographical lists; (2) Appendix: (a) Pronouncing gazetteer, (b) Pronouncing biographical dictionary, (c) Arbitrary signs used in writing and printing, (d) Classified selection of pictorial illustrations ... The oldest and most famous American dictionary, a good all round dictionary with no marked specialization or bias, well edited, reliable, and noted particularly for the clearness of its definitions ... A special feature in the arrangement is the divided page, containing in the upper part the main words of the language and in the lower part, in finer print, minor words, foreign phrases, abbreviations, etc. . . ." *Kroeger and Mudge.*

The first dictionary to be bought for the school library.

New Standard Dictionary of the English Language; designed to give ... the orthography, pronunciation, meaning and etymology of all the words and the meaning of idiomatic phrases in the speech and literature of the English speaking peoples, together with proper names of all kinds, the whole arranged in one alphabetical order. Isaac K. Funk, editor-in-chief. N. Y. Funk and Wagnalls. 1913. $14.50.

"A serviceable one volume work, the most recently revised of American dictionaries and therefore often the most useful for new words. Its special feature is emphasis upon current information, i.e., present day meaning, pronunciation, spelling and the subordination of the historical to the current information. . . ." *Kroeger and Mudge.*

The Standard uses two keys to pronunciation and as the new and less familiar one is given first place, the result is somewhat confusing. Both dictionaries are illustrated by cuts inserted in the text and by plates.

The Century Dictionary and Cyclopedia, with a new atlas of the world; a work of general reference in all departments of knowledge. William Dwight Whitney and Benjamin E. Smith, editors-in-chief. Rev. ed. 12 v. N. Y. Century Co. 1911. $75. (Now sold by Encyclopedia Britannica Co.)

"The plan includes three things: the construction of a general dictionary of the English language which shall be available for every literary and practical use; a more complete collection of the technical terms of various sciences, arts, trades, and professions than has yet been attempted; — and the additions to the definitions proper of such related encyclopedic matter with pictorial illustrations, as shall constitute a convenient book of general reference." (Preface to 1st edition.)

Volumes 1-10 contain the dictionary proper, volume 11, the cyclopedia of names, including geography, biography, mythology, history, ethnology, art and fiction; volume 12, the Century atlas.

The most comprehensive American dictionary. It is fully illustrated and is encyclopedic in character, giving fuller definitions than is usual in dictionaries.

Desk Dictionaries.— Good desk dictionaries are:

Webster's Collegiate Dictionary. Merriam. $3.

Student's Standard Dictionary. Funk. $2.50.

Concise Oxford Dictionary of Current English adapted from the Oxford Dictionary. Clarendon Press. $1.50.

Encyclopedias.— The New International Encyclopedia; 2d ed. by F. M. Colby & Talcott Williams. 23 v. N. Y. Dodd, Mead & Co. 1914-16. $6 per vol.

Perhaps on the whole the best encyclopedia for ready reference. It furnishes reliable information, full enough for all ordinary purposes, without being too technical for popular use. There are excellent lists of additional references at the end of each important article. It is fully illustrated. It may be supplemented by the New International Yearbook, a compendium of the world's progress. Published annually since 1907. N. Y. Dodd, Mead & Co. $5 a volume. A supplementary volume, unnumbered, contains courses of reading and study.

Americana; universal reference library . . . ed. by F. C. Beach and G. E. Rines. 22 v. N. Y. Scientific American compiling department. 1912. $132.

Similar to the New International. Especially full on scientific subjects and on North American topics. Fully illustrated. Contains signed articles and lists of references at the ends of some of the articles.

Encyclopedia Britannica. Ed. 11. 29 v. Cambridge (Eng.) and N. Y. Cam. University Press. 1910. (A L. A. specification binding. $5 a volume.)

The best and most scholarly encyclopedia. Indispensable to the large library, the university, college and large normal school library, but too complete and scholarly for popular use. The arrangement is by general rather than specific subject, the index volume referring to the place in the general alphabet where a specific subject may be found. Although the 11th edition arranges material by smaller subjects than the earlier editions, it is still necessary to refer constantly to the index volume in order to be sure of finding all material on a subject and in order to use the encyclopedia intelligently. The signed articles are by well-known specialists and valuable bibliographies are appended.

"A handy volume edition" was published in 1915-17 and is sold by Sears, Roebuck & Co., Chicago, at $48.00.

It is an exact photographic reproduction, reduced one third in size, of the standard edition. To the small library with a book fund which does not admit the purchase of the original edition this reproduction offers a fairly satisfactory substitute." *Kroeger and Mudge.*

The following less expensive encyclopedias are suggested for school libraries which cannot afford one of the larger ones:

Everyman Encyclopedia; ed. by Andrew Boyle. (Everyman's library.) N. Y. Dutton. 12 v. Reinforced cloth, $10; pigskin, $15.

American subjects treated less fully than English and with occasional inaccuracies.

The World Book; ed. by M. V. O'Shea, E. D. Foster, and G. H. Locke. Chicago. Hanson-Roach-Fowler Co. 8 v. 1918. $32.

Appleton's New Practical Encyclopedia; a new work of reference based upon the best authorities, and systematically arranged for use in home and school, ed. by Marcus Benjamin and others. New and rev. ed. N. Y. Appleton. 1915. 6 v. $24.

One Volume Reference Books.— Champlin, J. D., ed. Young Folks' Cyclopedia of Common Things. Ed. 3. N. Y. Holt. 1906. $3.

Champlin's series of young folks' cyclopedias are excellent for work with children. They contain brief, simply written articles and are illustrated.[1]

1 Champlin, J. D. Young folks' cyclopedia of literature and art.
Champlin, J. D. Young folks' cyclopedia of persons and places. Ed. 6.
Champlin, J. D. and Bostwick, A. E. Young folks' cyclopedia of games and sport. Rev. ed.
Champlin, J. D. and Lucas, F. A. Young folks' cyclopedia of natural history.
Published by Holt at $3 each.

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Harper's Book of Facts, a classified history of the world, embracing science, literature, and art. New ed. Ed. by C. T. Lewis. N. Y. Harper. 1906. $8.

A useful reference book when brief, concise accounts of events, persons, and places are desired. Chronological outlines of the history of cities and countries are given under their names.

American Year Book; a record of events and progress. N. Y. Appleton. $3.50 a year.

"An excellent yearbook, made up of long signed articles by specialists ... Each article covers its subjects in all countries, but aims especially to record progress in the United States." *Kroeger.*

Statesman's Year Book. London. Macmillan. $3.

A valuable annual containing "statistical and descriptive information regarding all the countries of the world and revised every year. It has a high reputation for accuracy and is the most important of the yearbooks. Arrangement: British empire; Foreign countries; alphabetically. Refers at end of each country to statistical and other books of reference concerning it. Index." *Kroeger.*

Statistical Abstract of the United States, issued by the U. S. Bureau of Statistics. Washington. Government Printing Office. 50 cents.

A mine of useful information. "Includes statistics on area, natural resources, population, education, agriculture, forestry, fisheries, manufacturing, mines, occupations, labor, wages, internal communication and transportation, merchant marine, shipping, foreign commerce, prices, money, banking, insurance, public finance, national wealth, army, navy, civil service, pensions, statistical record of the progress of the U. S., commercial, financial

and monetary statistics of the world. Statistics given in tables covering period of several years, usually about 15 or 20; some tables run back to 1800 or 1789." *Kroeger and Mudge.*

Newspaper Almanacs.— A useful reference book within the reach of even the smallest library is a good newspaper almanac. These almanacs usually cost twenty-five cents and contain a vast amount of information on all sorts of subjects. Recent statistics, political, educational, agricultural; astronomical information; weights and measures; college and university presidents; athletics; election returns; foreign governments; are some of the topics included. The most useful is the World Almanac. N. Y. World. 25 cents in paper (35 cents by mail), cloth 50 cents.

The above are a very few of the standard reference books, yet even in selecting these there is room for discrimination. Because the Britannica may be the standard encyclopedia, it does not follow that the school library should purchase this expensive work, when the New International or the Americana will serve school purposes better. While the New International and the Americana supplement each other to a certain extent, it is hardly wise for the school library, unless its resources are large, to buy both. And the library having either the New International or the Americana, naturally need not add one of the smaller and less valuable cyclopedias.

Points to be Considered in Judging a General Reference Book.— There are certain points to be considered in judging general reference books, most of which you will find illustrated in those cited in this chapter. First, the editor or editors, are they authorities? Second, the date, is the book recent, or must it be supplemented by

other material to bring it up to date? If it is an encyclopedia, are the articles signed, and are there bibliographies, that is, references to additional material at the end of the articles? Is the system of cross-references satisfactory? That is, are you referred from one part of the work to others which contain related material, or if you turn to one heading or spelling not used are you referred to one which is? Examples: *Cleopatra's needle. Obelisks* (Harper's Book of Facts). In this case the word "see" is omitted. *Bee-balm, see Oswego tea* (Americana). *Mulock, Dinah Maria,* an English author, *see Craik, Dinah Maria* (New Int.). *Machine, machinery (engineering). See Mechanical powers-machines; Metal working machinery; Wood working machinery;* etc. (New Int.). *Kuyp, Albert.* See *Cuyp, Albert* (Americana). *Cynics,* at the end of the article on cynics we find, *See Cyrenaics* (Americana).

How to Use Reference Books.— Before attempting to use a reference book, students should devote a few moments to reading the title-page, glancing over the preface or introduction, and looking for special features, such as indexes, cross references, bibliographies, etc. If abbreviations are used, look for a list giving the full names of the works indexed. A few minutes given to a calm examination of the book before using it, whether in working out a problem in this course or in looking up some question for your own purpose, will save time in the end and keep you from a fruitless search for a magazine called "Ind" or from wondering why you cannot find references to magazine articles in a volume whose title-page clearly states that it indexes only books.

Exercises.

The questions in the first group are to be answered with the aid of dictionaries only, those in the second group with the aid of encyclopedias and the other general reference books mentioned in this chapter. In answering questions in group 1, any one of the three dictionaries mentioned may be used. The best results, however, will be obtained if the students have access to two or all three, and are thus able to compare information given, as to amount, form and place (i.e., in main alphabet, appendix, etc.). While most of the answers to the questions in group 2 can be found by using two or three only of the reference books cited, if the students have access to them all they will get valuable practice in choosing the best place to look for the special kind of information for which the questions call.

Group 1: Dictionaries.

1. Find an explanation of the phrase "laissez faire" as used in political economy.

2. Who was Sir William Harcourt? When did he die?

3. Find a full definition of *alembic.*

4. What are the colors of the spectrum? Can you find them illustrated?

5. Give the etymology of the word *balance.* What can you find about the word *gumption?* Can you find an explanation of the origin of the phrase "set the river on fire"? How many meanings can you find for the word *clever?* Are they all in equal use? Look up the word *pound* (noun). How many meanings do you find?

6. What is the meaning of each of the following abbreviations? Give the word or words for which they stand: ibid.; e.g.; I.N.R.I.; M.A.; viz.; R.S.V.P.; dwt.

7. What is the meaning of the expression *sotto voce?*

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From what language does it come? Of *deus ex machina?* Of *Utopian?* Of *soi-disant?*

8. What is Xingu? What is the Mahabharata? How high is Mount Mitchell (N. C.)?

9. Who was Haroun-al-Raschid? Baron Munchausen? Moll Flanders? Fiona McLeod? Who was called the "Scourge of God"?

10. What is the meaning of *soccer?* Of Hepplewhite?

Group 2: Other Reference Books.

1. When did Constable, the English landscape painter, live? Name some of his paintings.

2. Who is the governor of North Dakota, and what is his salary? Who is president of the Argentine Republic? Find a summary of the Constitution of California.

3. Who wrote "Home, Sweet Home," and when did it first appear?

4. What was the Wall of Severus?

5. What was the average price per ton of anthracite coal in the United States two years ago?

6. Find a simple, well illustrated article which would help a child to write a composition on leaves, stems and buds.

7. In how many places in the encyclopedia (use more than one encyclopedia) is it necessary to look to get all the material about the Iroquois? Are there references from one heading to another?

8. What can you find about Anglo-Saxon marriage laws?

9. Find a list of the principal orders of knighthood; a

list of the justices of the Supreme Court of the United States since 1789.

10. What was the population of the County of Bedfordshire (England) at the last census? What is the national debt of France? Of Germany?

11. What is meant by the personal equation?

12. What reference book would you recommend to a 7th grade child who wished to find material on Sir Walter Scott?

13. Where can you find an outline history of the State of Tennessee? Of the city of Florence, Italy?

14. What is the form of government in Montenegro? How large is Denmark's navy?

15. Mention three facts in connection with the American buffalo. Do you find any references for further reading?

16. How many normal schools, including both public and private, are there in the United States? How many building and loan associations were there in the State of New York in 1910?

17. What was the exact date of the battle of King's Mountain?

18. Find an article on transmission of power (electric) at long distances. Is it illustrated?

19. What is the name of the British ambassador to the United States?

20. How much cotton was exported by the United States in 1911? What was the amount of internal revenue collected in the United States in 1900?

21. Who is the president of the Hartford Theological Seminary?

22. Where can you find a list of the members of the French Academy, known as the Immortals?

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23. How much money did your State spend last year on public roads?

24. What are the names of the United States Senators and Representatives from your State? What is the rate of postage to France?

25. Where can you find something about aviation during the past year? Who holds the lawn tennis championship for the United States?

Chapter V

SPECIAL REFERENCE BOOKS

In the preceding chapter we have considered examples of reference books which deal with all kinds of subjects; in this chapter we shall discuss special reference books, that is, books written to give fuller information along a certain line than is furnished by the general reference books.[1]

Biography.—

Thomas, Joseph. Universal pronouncing dictionary of biography and mythology. Ed. 4 rev. 2 v. Phil. Lippincott. 1915. $15.

"The most frequently useful of the general biographical dictionaries in English. Comprehensive, includes men and women of all nations and periods, including many still living; names from the Greek, Roman, Teutonic, Sanskrit and other mythologies are also included. Articles in general are brief, though there are some long articles, pronunciation is marked and there is some bibliography, though this feature is not important." *Kroeger and Mudge.*

Century Cyclopedia of Names. (Vol. 11 of the Century Dictionary. New ed. N. Y. Century Co. 1911.)

1 The books in this chapter have been selected for study, as valuable and representative, and as furnishing good practice in the use of reference books. The list as a whole is not meant as a guide in the selection of a school library. For a list of reference books for a high-school library, see chapter 14 and the recommended lists on page 379. Large normal school libraries will contain all or most of the books mentioned in this chapter.

PUBLIC LIBRARY

"A useful and reliable reference book for names. Gives brief articles and indicates pronunciation. This edition contains two alphabets, the first of which is a reprint of the original list of names in the first edition, with some revisions and changes, especially in statistics, population figures, etc., while the second is a reprint from the supplementary list of 3,000 new names and new matter about older names, which was appended to volume 2 of the 1909 supplement to the Century dictionary." *Kroeger and Mudge.*

Dictionary of National Biography. Index and epitome, ed. by Sir Sidney Lee. N. Y. Macmillan. 1903. $6.50.

The Dictionary proper, edited by Sir Leslie Stephen and Sir Sidney Lee, in 63 volumes with 3 supplementary volumes, is the most authoritative work on British biography. It is confined to Great Britain and no living persons are included. The Index and Epitome gives concise biographies of all persons included in the main part of the Dictionary and is better for the small library than the complete work.

Champlin, J. D. Young Folks' Cyclopedia of Persons and Places. Ed. 6, rev. N. Y. Holt. 1911. $3.

Brief, simply written articles.

Who's Who in America: a biographical dictionary of notable living men and women of the U. S., ed. by A. N. Marquis. Revised and reissued biennially. Chic. Marquis. 1899 to date. $5 net.

Condensed sketches of the lives of prominent Americans now living.

Who's Who; an annual biographical dictionary. N. Y. Macmillan. 1849 to date. $5.

"The pioneer work of the 'who's who' type and still the most important work of the kind. Principally English, but not limited to Englishmen, as a few prominent names of other nationalities are included. Biographies are reliable and fairly detailed; give main facts, addresses, and in case of authors, list of works." *Kroeger and Mudge.*

Congressional Directory. (For full description, see page 94.)

History.—

Brewer, E. C. Historic Note Book, with an appendix on Battles. Phil. Lippincott, 1891. $3.50.

A popular handbook explaining briefly allusions to historical events, treaties, customs, etc.

Haydn, J. T., comp. Dictionary of Dates and Universal Information Relating to All Ages and Nations, ed. by Benjamin Vinsant. Ed. 25. N. Y. Putnam. 1911. $6.50 net.

"A standard and useful work. Arrangement alphabetical under the name of event, place, etc. Especial attention is given to the British empire."

Harper's Encyclopedia of United States History, from 458 A. D. to 1912, based on the plan of B. J. Lossing. Rev. ed. 10 v. N. Y. Harper. 1912. $24.

"The most extensive cyclopedia of the subject, including many biographical articles and containing texts of the constitutions, famous speeches, essays, orations, resolutions, proclamations, facsimiles of important documents, etc. Articles are by well known historians and writers." *Kroeger.*

Heilprin, Louis. Historical reference book; comprising a chronological table of universal history; a chrono-

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logical dictionary of universal history; a biographical dictionary with geographical notes. Rev. to 1899; Ed. 6, with a supplement. N. Y. Appleton. (The concise knowledge library.) $2.

Accurate and comprehensive.

Hodge, F. W. Handbook of American Indians North of Mexico. (U. S. Ethnology Bureau. Bulletin 30.) 2 v. Wash. Superintendent of documents. 1907-10. $3.

"Contains a descriptive list of the stocks, confederacies, tribes, tribal divisions, and settlements north of Mexico, accompanied with the various names by which these have been known, together with biographies of Indians of note, sketches of their history, archæology, manners, arts, customs and institutions, and the aboriginal words incorporated into the English language." *Letter of transmittal.*

Larned, J. N., ed. History for Ready Reference from the Best Historians, Biographers and Specialists. Rev. and enl. ed. 7 v. Springfield, Mass. Nichols. 1910. $35.

v. 1-5, A-Z; v. 6, recent history 1894-1900; v. 7, recent history 1901-10.

"A dictionary of universal history arranged alphabetically with many cross references. Under each subject is given not an original article but a quoted article or extract from the work of some recognized historical authority. Extracts are given with exact reference, and the work thus serves the double purpose of encyclopedia and index." *Kroeger and Mudge.*

Low, S. J., and Pulling, F. S., eds. Dictionary of English History. New ed. rev. N. Y. Cassell. 1910. $3.50.

"A compact, well edited dictionary, with concise articles and some bibliographical references, on subjects, events and personages in English history. First edition 1884, new ed. rev. 1897. The 1910 edition is altered somewhat to include recent events to the accession of George V, but is not rewritten." *Kroeger and Mudge.*

Nichol, John. Tables of Ancient Literature and History: B. C. 1500-200 A. D. Glasgow. Machlehose. 1877. $1.50.

"Shows in chronological tables the parallel history and literature of the nations of ancient times." *Kroeger.*

Nichol, John. Tables of European History, Literature, Science, and Art; and of American History, Literature, and Art; ed. by W. R. Jack. Ed. 5. N. Y. Macmillan. 1909. $2.25.

"Arranged in columns by periods, chronologically. English literature and history are placed together to be illustrated by the columns on either side which show foreign history for the same period." *Kroeger.*

Ploetz, K. J. Handbook of universal history from the dawn of civilization to the outbreak of the great war of 1914; Ploetz's Epitome, tr. and enl. by William H. Tillinghast; with additions covering recent events. Bost. Houghton. c. 1915. $3.

"Concise accurate outlines, not tables. The most useful of the outline handbooks. Earlier editions had the title Ploetz's Epitome. A 1914 edition had the title Ploetz's Manual." *Kroeger and Mudge.*

Putnam, G. P. comp. Putnam's handbook of universal history; a series of chronological tables presenting, in parallel columns, a record of the more noteworthy events in the history of the world from the earliest times

down to the present day; continued to date under the editorial supervision of George Haven Putnam. N. Y. Putnam. 1914. $2.50.[1]

The following while not reference books in the sense of those cited above will be of great use and value in a reference collection:

Hildreth, Richard. History of the United States of America. 6 v. N. Y. Harper.

McMaster, J. B. History of the people of the United States. 8 v. N. Y. Appleton.

Schouler, James. History of the United States under the constitution. 6 v. N. Y. Dodd.

Classical Antiquities.—

Harper's Dictionary of Classical Literature and Antiquities. N. Y. American Book Company. 1897. $6.

"A popular work, most useful for purposes of ready reference because it gives articles on topics in classical antiquities, biography, mythology, geography, art, history, etc., in one alphabet. Concise articles, brief bibliographies, good illustrations." *Kroeger and Mudge.*

The best all round classical reference book for a school library.

Seyffert, Oscar. Dictionary of Classical Antiquities, from the German, revised and edited by Henry Nettleship and J. E. Sandys. Ed. 6. N. Y. Macmillan. $5.

"Includes the mythology, religion, literature, art, and the constitutional and social antiquities of Greece and Rome." *Kroeger.*

Smith, Sir William. Dictionary of Greek and Roman Antiquities, including the laws, institutions, domestic

1 Harper's Book of facts (see p. 45) is sometimes classed with historical reference books.

usages, painting, sculpture, music, the drama, etc., ed. by Sir William Smith, William Wayte, and G. E. Marindin. Ed. 3. Rev. and enl. 2 v. Lond. Murray. 1890-91. 63 sh.

"Accepted by all scholars as a work of authority on the subjects with which it deals." *E. C. Marchant in Dictionary of National Biography.*

There are several concise dictionaries based on this work. Among them may be mentioned the Concise dictionary of Greek and Roman antiquities, ed. by F. W. Cornish. Lond. Murray. $4; and the Smaller classical dictionary, rev. and ed. by E. H. Blakeney. (Everyman's library). N. Y. Dutton. 60 cents.

Geography.—

Century Cyclopedia of Names. (v. 11 of the Century Dictionary.) See page 42. Full in geography.

Lippincott's New Gazetteer of the World; a complete pronouncing gazetteer or geographical dictionary of the world; originally edited by Joseph Thomas. New ed., edited by Angelo and Louis Heilprin. Entirely rewritten. 2 v. Phil. Lippincott. 1911. $12.50.

"The most comprehensive American work of its kind, alphabetically arranged, giving description and information of places, with pronunciation and various spellings of names." *Kroeger:*

Mill, H. R., ed. International Geography; by 70 authors. Ed. 3. N. Y. Appleton. 1909. $3.75.

"Readable account of character of all countries as regards land and people, in language neither technical nor childish. Each country treated by an experienced traveller, a resident or a native." *H. R. Mill in Introduction.*

The following commercial geographies are useful in school reference work:

Freeman, W. G. and Chandler, S. E. World's commercial products. Bost. Ginn. 1907. $3.50.

Smith, J. R. Industrial and commercial geography. N. Y. Holt. 1913. $4.

Toothaker, C. R. and others. Commercial raw materials. (School ed.) Bost. Ginn. 1905. $1.25.

Atlases.—

Century Atlas of the World. Rev. and enl. (v. 12 of the Century Dictionary). N. Y. Century Co. 1914.

"Originally published in 1897 and revised several times, especially in 1899, 1901 and 1911. New maps in the 1911 edition are: Alaska; Canada (3 maps); Oklahoma; South Polar regions, with exploration routes, and two maps showing development of interurban electric lines in the U. S. Other maps have been corrected, new place names added, and the index entirely reset and supplied with the 1910 census figures. Except when a large scale map is needed the Century atlas is generally more satisfactory than the Rand, McNally atlas. General index contains 185,000 names." *Kroeger and Mudge.*

Cram's Modern New Census Atlas of the United States and World; 13th census ed. Chic. Cram. 1911. $12.50.

Rand, McNally & Co. Library Atlas of the World. 2 v. Chic. Rand, McNally & Co. 1912. $25.

v. 1. United States.

v. 2. Foreign countries.

Special relief maps are included as well as geographical and political. Each map in the volume for the U. S. has a separate index. There is one general index in the volume for foreign countries. The indexes give population;

and railroads, steamship lines, money order post offices, telegraph stations, etc., are indicated.

Rand, McNally & Co. New Imperial Atlas of the World. Chic. Rand, McNally & Co. 1912. $1.75.

This is useful for the school library that cannot afford to purchase the larger one.

Stieler, Adolf, ed. Atlas of Modern Geography, adapted for the English speaking public, by B. V. Darbishire. N. Y. Lemcke. 1908. $15.

"The atlas which most frequently continues to be constructed throughout from original materials on scientific principles. Has for long held foremost place amongst all atlases." *Sonnenschein. Best books.*

The workmanship of German and English atlases is superior to that of American atlases.

United States Geological Survey. Topographic Maps.

Maps of nearly every section of the United States may be had for 10 cents each from the Director of the Geological Survey, Washington, D. C. Stamps not accepted.

Historical Atlases.—

Bartholomew, J. G. Literary and Historical Atlas of Europe (Everyman's Library). N. Y. Dutton. 1910. 60 cents, reinforced binding.

"Contains 56 admirably engraved and colored historical maps, 46 line maps showing battle plans and regions of literary fame and a 40 page gazetteer of places of literary and historical interest." *N. Y. S. L. Best books.* 1910.

Bartholomew, J. G. Literary and Historical Atlas of America (Everyman's Library). N. Y. Dutton. 1911. 60 cents, reinforced binding.

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"Physical, historical and modern maps of North and South America, a few battle plans, a chapter on coinage, gazetteer of places having a literary or historic interest, and index of towns." *N. Y. S. L. Best books.* 1911.

Though intended primarily for the private library these inexpensive little atlases will be of use in the school library especially if unable to afford the larger atlases. Maps of the Scott country, Pepys' London, King Arthur's country, etc., are helpful in the literature classes.[2]

Dow, E. W. Atlas of European History. N. Y. Holt. 1907. $1.50 net. Indexed. A good, popular atlas.

Gardiner, S. R. Atlas of English History. N. Y. Longmans. $1.50.

Labberton, R. H. Historical Atlas, 3800 B. C. to 1900 A. D. N. Y. Silver. $1.25.

Johnston, A. K., and Gladstone, W. E. Classical Atlas, containing geography of the ancient world, by W. F. Allen. Bost. Ginn. $1.25.

Putzger, F. W. Historical School Atlas of Ancient, Medieval, and Modern History, with English text. N. Y. Lemcke. 1903. $1.25.

Shepherd, W. R. Historical Atlas (American Historical Series). N. Y. Holt. 1911. $2.50.

"Serviceable, well-proportioned work partly based on Putzger's Schulatlas, but especially planned for American schools and colleges. Well executed historical maps from 1450 B. C. to present. Full index of towns." *N. Y. S. L. Best books.* 1911.

2 There is a similar volume for Asia and one for Africa and Australasia.

Literature.—

Allibone, S. A. Critical Dictionary of English Literature and British and American Authors with Supplement, by J. F. Kirk. 5 v. N. Y. Lippincott. $17.50.

"In spite of many inaccuracies a most useful book of reference containing biographical and bibliographical sketches of authors with lists of their works and critical notes selected from well-known authors and their reviews. Supplement brings the work down to 1888." *Kroeger* (*condensed*).

Chambers' Cyclopedia of English Literature. New ed. by David Patrick. 3 v. Phil. Lippincott. 1902–04. $12.

"Critical and biographic account of English and American authors and characteristic selections from their works. Thoroughly revised by well-known writers and brought to date." *Kroeger.*

Champlin, J. D. Young Folks' Cyclopedia of Literature and Art. N. Y. Holt. 1901. $3.

"A. L. A." Index; an Index to General Literature, ed. by W. I. Fletcher. N. Y. Anderson. 1911. $6. (Reprint from Ed. 2 1901). ————. Supplement, 1900–1910. Chic. A. L. A. Pub. Board. 1914. $4.

"A subject index which attempts to do for books of essays and general literature what Poole's index does for periodicals." *Kroeger and Mudge.*

Moulton, C. W. Library of Literary Criticism of English and American Authors. 8 v. N. Y. Malkan. 1901–09. $40.

A brief biographical sketch is followed by contemporary and later criticism. The arrangement of the book is chronological.

Stedman, E. C., and Hutchinson, E. M., comps. Library of American Literature. 11 v. N. Y. Webster. 1891. $33.

"The design is to afford the reader a general view of the course of American literature from the outset. . . . It is made for popular use and enjoyment." *Preface.*

"Select and characteristic examples from American literature are given without any critical notes, and the work is not confined to masterpieces. Arrangement is chronological with a general index in the last volume, which is useful in finding selections on special subjects. In the index, poems are indexed by title under Poetry. Short biographies of the authors are given in volume 11, which also contains a list of noted sayings of Americans. Portraits." *Kroeger.*[3]

Warner, C. D., ed. Library of the World's Best Literature, Ancient and Modern. 31 v. N. Y. Warner Library Co. 1896–99. $3 per vol.

v. 1-27. Biographical and critical sketches and selections.
v. 28. Songs, hymns and lyrics.
v. 29. Biographical dictionary of authors.
v. 30. Synopsis of noted books.
v. 31. Index guide, prepared by E. C. Towne, designed to give aid in pursuing courses of reading and study.

"The biographical and critical sketches of authors of all ages and countries are written by eminent scholars and writers and are signed. The selections from their works have been well made. Portraits and illustrations are a useful feature. This is the best compilation of the kind." *Kroeger.* New ed. in preparation.

3 Tyler's History of American literature during the colonial time. 2 v. Putnam. Tyler's Literary history of the American revolution. 2 v. Putnam. Richardson's American literature, 1607–1885. Putnam. Garnet and Gosse's English literature. 4 v. Macmillan. And Ryland's Chronological outlines of English literature, Macmillan, are useful additions to the reference collection.

Poetry.—

Granger, Edith, ed. Index to Poetry and Recitations. Chic. McClurg. 1904. $5.

"Very useful reference tool. Indexes 369 collections, including recitations, orations, and dialogues with appended selections for holidays and special occasions." *A. L. A. Catalog supplement.* New ed. in preparation.

Bryant, W. C., ed. New Library of Poetry and Song, with his review of poets and poetry from the time of Chaucer. Rev. ed. N. Y. Baker & Taylor. 1903. $5.

"Popular poems and poetic extracts. Classified as poems of infancy and youth, friendship, love, home, religion, nature, peace and war, the sea, adventure, humor, etc. Indexes of titles, first lines and poetical quotations." *N. Y. S. L. Best books.*

Dana, C. A., ed. Household Book of Poetry. Rev. ed. N. Y. Appleton. 1903. $5.

Classified collection of poems quoted entire. Author index.

Longfellow, H. W., ed. Poets and Poetry of Europe, with introductions and biographical notices. Rev. ed. Bost. Houghton. 1896. $5.

"A collection of translations from the poetry of 10 different nations of Europe arranged chronologically under each country." *Kroeger.*[4]

Palgrave, F. T., ed. Golden Treasury; selected from the best songs and lyrical poems in the English language.

4 Poems of Places in 31 volumes, edited by Longfellow, covering Europe, Asia, Africa, and the United States by sections, are often useful to teachers.

Rev. and enl. (Golden Treasury Series.) N. Y. Macmillan. 1903. $1.

Quiller-Couch, Sir A. T., ed. Oxford Book of English Verse, 1250–1900. Oxford. Clarendon Pr. 1901. $2.50.

Stedman, E. C., ed. American Anthology, 1787–1899, selections illustrating the author's critical review of American poetry in the 19th century. Bost. Houghton. 1900. $3.

"Grouped chronologically. Attempts to represent best work, not to select the imperishable. Followed by compact biographical notices alphabetically arranged, of poets represented." *N. Y. S. L. Best books.*[5]

Stevenson, B. E. comp., Home Book of Verse, American and English, 1580–1912; with an appendix containing a few well-known poems in other languages. N. Y. Holt. 1912. $7.50.

"Arranged by large subjects, with full indexes of authors, titles and first lines. A very useful collection; contains many of the modern poems usually omitted from most anthologies." *Kroeger and Mudge.*

Published also in a 2 vol. ed., $10 and in 8 vols., $12. A third edition published in 1918 includes poems from 1580–1918. 1 vol. listed at $10.

Ward, T. H., comp. The English Poets (Students' Edition). 4 v. N. Y. Macmillan. 1894–1903. $1.10 each.

Covers English poetry from Chaucer to Tennyson; gives selections, critical prefaces to each author by au-

[5] Stedman's critical essays: Poets of America. Houghton; and Victorian poets, Houghton; and his Victorian anthology, Houghton, are useful.

thorities on English literature and a general introduction by Matthew Arnold.[6]

Quotations.—

Allibone, S. A. Poetical Quotations from Chaucer to Tennyson. Phil. Lippincott. $2.50.

"Subject list, with an author index, an index of subjects, and an index of first lines. Confined to English poetry." *Kroeger and Mudge.*

Allibone, S. A. Prose Quotations from Socrates to Macaulay. New ed. Phil. Lippincott. 1903. $2.50.

"Subject list with an index of authors and an index of subjects. Quotations are brief." *Kroeger and Mudge.*

Bartlett, John. Familiar Quotations. Ed. 10. Bost. Little. 1914. $3.

"A standard collection, comprehensive, well selected. Arranged by authors chronologically, with exact references; very full index. One of the best books of quotations." *Kroeger and Mudge.*

Bohn, H. G. Handbook of Proverbs. Lond. Bell. 1889. $1.50.

Chiefly English proverbs with some foreign languages and a complete alphabetical index.

Benham, W. G. comp., Book of Quotations, Proverbs and Household Words. Phil. Lippincott. 1907. $3.

[6] The following collections are useful in the school library: Ford, J. L. and M. K. comps. Every day in the year. Dodd. Stevenson, B. E. ed. Poems of American history. Houghton. Stevenson, B. E. and E. B. comps. Days and deeds. Doubleday. Wiggin, Mrs. K. D. and Smith, N. A. comps. Golden numbers. Doubleday.

"Valuable supplement to Bartlett's Familiar Quotations, containing over 32,000 quotations selected from 1300 authors including many minor ones not represented in Bartlett. Literatures covered are English and American, Greek and Latin, modern European (in original translation). Full word index." *A. L. A. Catalog supplement.*

Hoyt, J. K., and Ward, A. L. Cyclopedia of Practical Quotations. N. Y. Funk. $6.

"Arranged under subjects instead of chronologically like Bartlett's. English quotations first, then Latin and foreign. Full indexes. The most useful work for quotations by subject." *Kroeger (condensed).*

Walsh, W. S., comp. International Cyclodpedia of Prose and Poetical Quotations. Philadelphia. Winston. 1914. $3.

Literary Handbooks.—

Brewer, E. C. Dictionary of Phrase and Fable. Rev. ed. Phil. Lippincott. 1896. $1.75.

"Derivation, source or origin of common phrases, allusions, and words that have a special meaning." *Kroeger.*

Brewer, E. C. Reader's Handbook of Allusions, References, Plots, and Stories. Rev. ed. Phil. Lippincott. 1898. $2

"A concise account of such names as are used in allusions and references by writers." *Kroeger.*

Century Cyclopedia of Names (v. 11 of the Century Dictionary). See page 42.

Reddall, H. F., comp. Fact, Fancy and Fable; a new

handbook for ready reference on subjects commonly omitted from cyclopedias. Chic. McClurg. 1899. $1.50.

"Gives useful and curious information, such as memorable days, pseudonyms, Americanisms, political nomenclature, foreign words and sentences, contractions, and abbreviations, personal sobriquets and nicknames, familiar phrases and folk sayings, mythological allusions." *Kroeger.*

Wheeler, W. A. Explanatory and Pronouncing Dictionary of the Noted Names of Fiction. Bost. Houghton. 1891. $2.

"Explains allusions to noted fictitious persons and places occurring in modern literature." *Kroeger.*

Wheeler, W. A., and Wheeler, C. G. Familiar Allusions; a handbook of miscellaneous information. Bost. Houghton. 1890. $2.

Fiction.—

Baker, E. A. Guide to the Best Fiction in English. New ed., enl. and rev. N. Y. Macmillan. 1913. $6.

"Titles are grouped by period with descriptive notes, publishers and prices. Includes chief translations of foreign novels. Fully indexed." *N. Y. S. L. Best books.*

Baker, E. A. Guide to Historical Fiction. N. Y. Macmillan. 1914. $6.

"Practically a new work, although based upon the author's History in fiction, 1907. Lists about 5000 novels which in any way portray the life of the past, including mediaeval romances and novels of manners, as well as avowedly historical novels. Arrangement is first by country and then chronologically by the historical period

illustrated and descriptive notes indicate briefly the plot and scene of each story, its historical characters, etc. Full index (148 pp.) of authors, titles, historical names, places, events, allusions, etc. Best and most comprehensive list yet published." *Kroeger and Mudge.*

Nield, Jonathan. Guide to the Best Historical Novels and Tales. Ed. 4. Putnam. 1911. $2.25.

Art, General.—

Champlin, J. D. Young Folks' Cyclopedia of Literature and Art. N. Y. Holt. 1901. $3.

Reinach, Salomon. Apollo; an illustrated manual of the history of art throughout the ages. New ed. N. Y. Scribner. 1907. $1.50.

"Remarkably compact, readable history of painting, sculpture, and architecture, containing illuminating criticism. Illustrated with 600 small but distinct half tones." *A. L. A. Catalog supplement.*

Waters, Mrs. C. E. Clement. Handbook of Legendary and Mythological Art. Enl. ed. Bost. Houghton. 1890. $3.

"Contains a catalogue of pictures in European galleries. Good popular handbook." *Kroeger.*

Art, Painting.—

Champlin, J. D., and Perkins, C. G. Cyclopedia of Painters and Painting. 4 v. N. Y. Scribner. 1892. $20.

"Names of painters and their works are given in one alphabet. A sketch of the artist with a list of his works and bibliographical notes is often accompanied by his portrait and an occasional reproduction in outline of important paintings. Under the name of a celebrated painting will be found a brief description of it." *Kroeger.*

Art, Architecture.—

Sturgis, Russell, and others. Dictionary of Architecture and Building, Biographical, Historical, and Descriptive. 3 v. N. Y. Macmillan. 1901. $18.

"Combines the features of a dictionary and an encyclopedia." *Kroeger.*[7]

Music.—

Grove, Sir George. Dictionary of Music and Musicians. Ed. by J. Fuller Maitland. Rev. ed. 5 v. N. Y. Macmillan. 1904–10. $25.

"The standard encyclopedia in English, covering the whole field from 1450 to 1904, with special emphasis, however, on English subjects. Has good articles by specialists, and bibliographies. Includes articles on musical history, theory and practice, instruments, terms, etc., biographies of musicians and articles on individual compositions, all in one alphabet. Does not give plots of operas." *Kroeger and Mudge.*

Industrial Arts.—

Bailey, L. H., ed. Cyclopedia of American Agriculture. 4 v. N. Y. Macmillan. 1907–09. $20.

"Grouped by subjects so as to form a comprehensive treatise, the composite work of several hundred specialists. . . . Numerous text illustrations and plates. Full index to each volume." *N. Y. S. L. Best books.*

Bailey, L. H. ed. The Standard Cyclopedia of Horticulture; a discussion, for the amateur, and the profes-

[7] The following are useful for reference work: Caffin's Guide to pictures. Baker and Taylor. Hamlin's Textbook of the history of architecture. Longmans. Muther's History of painting from the 4th to the early 19th century. Putnam. Muther's History of modern painting. 4 v. Dutton. Tarbell's History of Greek art. Macmillan. A library should

sional and commercial grower, of the kinds, characteristics and methods of cultivation of the species of plants grown in the regions of the United States and Canada, for ornament, for fancy, for fruit and for vegetables; with keys to the natural families and genera, descriptions of the horticultural capabilities of the states and provinces and dependent islands, and sketches of eminent horticulturists. 6 v. N. Y. Macmillan. 1914–17. $36.

Hopkins, A. A., ed. Scientific American Cyclopedia of Formulas. N. Y. Munn. 1911. $5.

"While this revision includes about thirty per cent. of the material in the 28th ed. of the Scientific American Cyclopedia of Receipts, Notes and Queries, it is practically a new book. Much new matter has been added. . . . The formulas are classified and grouped in chapters. An extensive section has been added on chemical and technical processes. Detailed index." *A. L. A. Booklist.*

Hopkins, A. A. ed. Scientific American Reference Book. Ed. of 1913 comp. and ed. by A. A. Hopkins for part 1, Statistical information, and A. R. Bond for part 2, Scientific information, with 1000 illustrations. N. Y. Munn. 1913. $1.50.

Spon, E. F. N. Spon's Mechanics' Own Book. Ed. 6. N. Y. Spon. 1907. $2.50.

"Complete guide to all ordinary mechanical operations. Useful to amateurs, professional workmen and general readers." *A. L. A. Catalog.*

Ward, Artemas. The Grocer's Encyclopedia; a compendium of useful information concerning foods of all

have if possible: Lübke's Outlines of the history of art. 2 v. Dodd. Ferguson's History of architecture in all countries. 2 v. Dodd.

kinds, how they are raised, prepared and marketed, how to care for them in the store and home, how best to use and enjoy them and other valuable information for grocers and general storekeepers. N. Y. Artemas Ward. 1911. $10.

"Attempts to give information on every article of food and drink and some other commodities handled by general storekeepers. Many good illustrations, including 80 full-paged colored plates. Appendices contain: (1) Glossary of 519 English terms with equivalents in French, German, Italian and Swedish, and separate German-English, French-English, Italian-English and Swedish-English lists; (2) Definitions of 255 common culinary terms, including French menu terms; (3) Tables of weights and measures." *Kroeger and Mudge.*

Science.—

Champlin, J. D., and Lucas, F. A. Young Folks' Cyclopedia of Natural History. N. Y. Holt. 1905. $3.

Thorpe, Sir Edward. Dictionary of Applied Chemistry. Rev. and enl. ed. 5 v. N. Y. Longmans. 1912. $70.

"First ed. publ. 1890–93. This new edition is so largely revised as to be practically a new work. The standard dictionary in English, with long articles, some of which are signed, good illustrations and bibliographies. Indispensable in the college or large reference library." *Kroeger and Mudge.*

Synonyms.—

Crabb, George. English Synonyms Explained in Alphabetical Order. New ed. N. Y. Harper. 1904. $1.25.

"Quotations from the best writers illustrating the use of the words are given." *Kroeger.*

Fernald, J. C. English Synonyms and Antonyms; with notes on the correct use of prepositions. New ed. enl. N. Y. Funk. 1914. $1.50.

Roget, P. M. Thesaurus of English Words and Phrases, classified and arranged so as to facilitate the expression of ideas and assist in literary compositions; ed. by J. L. Roget. New ed. N. Y. Longmans. 1913. $1.25.

"A collection of words of the English language and of the idiomatic combinations peculiar to it, arranged not in alphabetical order . . . but according to the ideas they express. . . . Object: the idea being given to find the word or words by which that idea may be most fitly and aptly expressed." *Preface.*

Smith, C. J. Synonyms Discriminated; a dictionary of synonymous words in the English language. New ed. Edited by H. P. Smith. N. Y. Macmillan. 1903. $1.75.

Dictionaries of Foreign Languages:

French.—

Spiers, Alexander, and Surenne, Gabriel. French and English Pronouncing Dictionary, revised by G. P. Quackenbos. N. Y. Appleton. 1898. $5.

Edgren, A. H., and Burnett, P. B. French and English Dictionary. N. Y. Holt. 1901. $1.50.

German.—

Flügel, J. G. Universal English-German and German-English Dictionary. New ed. by K. F. A. Flügel. N. Y. Lemcke. $16.50. English-German 2 v; German-English 1 v.

Flügel, K. F. A., Schmidt, T., and Tanger, G. German and English Dictionary. 2 v. N. Y. Stechert. $4.50.

Muret, Edward, and Sanders, D. H. German-English Dictionary. 4 v. N. Y. Stechert. $24. Abridged school edition. 2 v. $5.

Spanish.—

Velázquez de la Cadena, Mariano. Pronouncing Dictionary of the Spanish and English Languages. New ed. by Edward Gray and J. L. Iribas. 2 v. Appleton, 1901. $6.

Latin.—

Harper's Latin Dictionary, edited by E. A. Andrews; rev., enl., and rewritten by C. T. Lewis and C. Short. N. Y. American Book Co. $6.50.

Lewis, C. T. Elementary Latin Dictionary. N. Y. American Book Co. $2.

Greek.—

Liddell, H. G., and Scott, Robert. Greek-English lexicon. Ed. 8. Oxford. $9.

Economics and Government.—

Bliss, W. D. P., and Binder, R. M., eds. New Encyclopedia of Social Reform. New ed. N. Y. Funk. 1908. $7.50.

"Comprehensive, accurate and impartial reference work, including besides social-reform movements and activities, economic, industrial and sociological facts and statistics of all countries and all social subjects. Brief bibliographies on important subjects." *A. L. A. Catalog supplement.*

McLaughlin, A. C., and Hart, A. B. eds. Cyclopedia of American Government. 3 v. illus. N. Y. Appleton. 1914. $22.50.

"Scope is wider than title indicates as many articles are included on general or foreign topics, but the majority of the subjects treated are American. Covers topics in theory or philosophy of political society, forms of political organization, methods and agencies of law and government, international and constitutional law, party organization, federal, state and municipal government, history of political parties and other American political topics. Many biographies, including those of living men. Arrangement is alphabetical by small subjects and there is an analytical index." *Kroeger and Mudge.*

Palgrave, Sir R. H. T., ed. Dictionary of Political Economy. Rev. ed. 3 v. N. Y. Macmillan. 1910. $15.

"Brief articles on philosophy, history, and present conditions; biographic sketches, definitions of terms, bibliographic notes, etc., full on the side of English political economy, but including the U. S. and the English colonies. Concise, signed articles." *A. L. A. Catalog and Kroeger.*

Education.—

Monroe, Paul, ed. Cyclopedia of Education. 5 v. N. Y. Macmillan. 1911–13. $25.

"The best encyclopedia of education in English, with signed articles, good bibliographies and excellent illustrations. The scope of the work is general, including education in all countries and all periods, but American subjects receive somewhat fuller treatment than foreign topics. Analytical index in vol. 5 groups articles by larger subjects than those used in main alphabet." *Kroeger and Mudge.*

Customs.—

Brand, John. Observations on the Popular Antiquities of Great Britain; rev. and enl. by Sir Henry Ellis. New ed. 3 v. N. Y. Macmillan. $4.50.

"Gives the origin of customs, ceremonies and superstitions of Great Britain. A general index in v. 3." *Kroeger.*

Chambers, Robert. Book of Days; a miscellany of popular antiquities in connection with the calendar. 2 v. Phil. Lippincott. 1911. $5.

"Published originally in 1862-64. Under each day of the year is given anecdote, biography, history, curiosities of literature and miscellaneous information. A general index in volume 2 must be used. Useful in looking up information about Hallowe'en, Christmas, etc. *Kroeger.*

Walsh, W. S. Curiosities of Popular Customs and of Rites, Ceremonies, Observances and Miscellaneous Antiquities. Phil. Lippincott. 1898. $3.50.

Religion.—

Hastings, James. ed. Dictionary of the Bible. N. Y. Scribner. 1909. $5.

"The aim has been to provide a complete and independent dictionary of the Bible in a single volume and abreast of present day scholarship." *Preface.*

Philosophy.—

Baldwin, J. M. Dictionary of Philosophy and Psychology. New ed. 3 v. in 4. N. Y. Macmillan. 1911. $36.

"A useful authoritative work, concise rather than exhaustive in treatment, with signed articles by specialists and many bibliographies. Covers the whole field but is

fuller for modern than for earlier aspects of the subjects and does not attempt to cover the whole of Greek and Scholastic philosophy. Includes very brief biographies of men no longer living. A special feature is the inclusion of French, German, and Italian equivalents of English terms." *Kroeger and Mudge.*

Aids in Debating.—

Brookings, W. D., and Ringwalt, R. C., eds. Briefs for Debate on Current, Political, Economic and Social Topics. N. Y. Longmans. 1904. c 1895. $1.25.

"Its aim is to state concisely the principal arguments pro and con on a large number of the important topics of the day, and to refer to books, parts of books, and periodical articles on each subject." *Kroeger.*

Craig, A. H. Pros and Cons, Complete Debates. N. Y. Hinds. $1.50.

Foster, W. T. Essentials of Exposition and Argument. Bost. Houghton. 1911. 90 cents.

"An adaptation of the author's Argumentation and Debating for high schools and debating clubs. Contains specimen briefs, arguments and material for briefing, summary of parliamentary rules for debaters and 50 propositions." *A. L. A. Catalog supplement.*

Matson, Henry. References for Literary Workers. Chic. McClurg. Ed. 7. c 1892. $2.

The inclusion of historical, biographical, literary, scientific, philosophical, ethical and religious topics, as well as political and economic, makes this a useful supplement to the other debate books.

Phelps, E. M. Debaters' Manual. N. Y. H. W. Wilson. (Debaters' handbook series.) $1.

A selected bibliography, an index to debate material, and a list of debating organizations are included in the appendices.

Ringwalt, R. C. Briefs on Public Questions, with selected lists of references. N. Y. Longmans. 1905. $1.20.

"States 25 social, political and economic questions, defining their issues and providing affirmative and negative briefs and references. Supplements Brookings and Ringwalt's Briefs for debate, bringing discussions to date." *N. Y. S. L. Best books.*

Robbins, E. C. High School Debate Book. Chic. McClurg. 1911. $1.

"Practical handbook, containing 18 briefs on live subjects, with references. Preliminary chapters treat of the value of debate, briefing the question, and preparing the speech." *A. L. A. Catalog supplement.*

Shurter, E. D., and Taylor, C. C. Both Sides of 100 Public Questions Briefly Debated, with affirmative and negative references. N. Y. Hinds. 1913. $1.25.

"Intended as a handbook for school and college debaters, and for all those interested in literary and debating societies. . . . The questions are all on present day subjects . . . under each are given the main lines of argument, affirmative and negative stated in distinct, concise propositions . . . followed by a few of the best references." *Preface.*

Debaters' Handbook Series. White Plains, N. Y. H. W. Wilson. $1 a vol.

More than 20 volumes covering such subjects as government ownership of railroads, commission plan of municipal government, conservation of natural resources,

woman suffrage, etc. These volumes contain reprints of the best reference material available in books, magazines and pamphlets on the various questions. Each volume contains a complete bibliography, and many of them a brief.[8]

Carnegie Library of Pittsburgh. Debate Index. 1912. 15 cents; postpaid, 20 cents.

Indexes the best known debaters' manuals. Supplements issued frequently.

Exercises.

1. Where and what is Lorraine? In what range of mountains is Mt. Hood? Give its height, latitude, and longitude. What is the length of the Rappahannock? The principal industry of Hoochow-fu?

2. What was the Bishops' war? Who was called the "hatted king"? Who were the peripatetics? What is the meaning of the term "benefit of clergy"?

3. Who was Redjacket? Empedocles? Henry of Portugal?

4. Find an account of scholasticism. Give three references for further reading on this topic. Where can you find a history of higher education for women? When was the Herbart Society founded and what is its full name? Find information on the present public school system of Indiana; on methods of teaching grammar; on the Carnegie Foundation; on compulsory attendance in schools.

5. What artist painted the picture called the "Age of Innocence"? In what art gallery is Correggio's "Mar-

[8] The H. W. Wilson Co. also publishes the Abridged Debaters' Handbook Series, i.e., a brief, a bibliography, and reprints of the best material. Price 25 cents each.

riage of St. Catherine of Alexandria"? Find a description of the "Madonna of the Rocks" by Leonardo da Vinci; of the three orders of Greek architecture. What ancient statue was called the "Canon"? Why?

6. Who is the representative from the 8th Kentucky district? How many times has he been elected to Congress? Who is the director of the mint? What are the duties of the Secretary of the Navy? Who is the chairman of the U. S. Geographic Board?

7. Mention a novel dealing with Queen Elizabeth's time; one with the War of 1812. What index did you consult?

8. In what books are the following characters found? Dick Swiveler, Richie Moniplies, the Rev. Mr. Collins, Mrs. Proudie?

9. Where was Eva March Tappan born? Name three of her works. Who is Abbot Lawrence Rotch?

10. Find an illustrated account of Indian bows and arrows; a biography of Sitting Bull. What Indians are called the Neutrals?

11. Find a plan and a full description of an Homeric house. Who or what was Æsculapius? Circe? Maronea? Camillus? The Alexandrian school? Find a description of the Roman legion in the first century B. C.; of shipbuilding in ancient times. Had the Romans any system of shorthand?

12. What index would you consult to find an essay on Idealism in literature?

13. Find maps showing Greece at the time of the Peloponnesian War; the territorial expansion of the Roman empire; the three partitions of Poland; the battle of Waterloo; the campaigns of the American Revolution.

14. Find some of the Candlemas day weather super-

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stitions. What is meant by "Boxing Day"? What was the origin of the Beltein or Beltain Festival? Where can you find a good description of Hallowe'en customs?

15. Where is Pressburg? What is the foreign form of the name? Where are the Ozark Mountains? Find a description of the town of Oxford, England. What is the population of Raleigh, N. C.?

16. Find a contemporary criticism of Milton's "Paradise Lost"; a description of the personal appearance of Samuel Johnson; a list of John Locke's writings.

17. Find a brief, authoritative biography of Edmund Burke. Who was William Havard? Charles Towneley?

18. Find an account of the English "counties." What is the origin of the name? Who were the Lollards? Find an account of the House of Lords; of William de Longchamp. What are the Chiltern Hundreds?

19. Find the approximate latitude and longitude of the Bay of Biscay; the Samoan Islands; Nashville, Tenn.; Three Rivers, Canada; Mont Pelée. Find a map indicating the voyages of Columbus.

20. When did Malebranche live? Who was Ghenghis Khan? Who was called Leopold the Great? Mention three books written about him.

21. In what story is the Princess Fairstar? What tree is called in folk-lore the Quicken-tree? Who was called the Great Unknown? What was the Mississippi Bubble? Find the legend of the Flying Dutchman; the plot of Dr. Jekyll and Mr. Hyde.

22. Find a critical and biographical account of Edgar Allan Poe; of Robert Louis Stevenson; a critical estimate of Chapman's translation of the Iliad; of Lewis

Carroll's writings; of Charles Egbert Craddock's stories. Where can you find selections from the works of Cotton Mather?

23. Find a concise account of the conspiracy of Catiline; a genealogical table of the Norman kings in England; a brief account of the War of Grecian Independence, 1821-29.

24. Find a brief article on Shakespeare suitable for children.

25. Who wrote:

"Absence of occupation is not rest,
A mind quite vacant is a mind distressed."

From what poem is it taken? Find two quotations about books, give author and title of the work from which they are taken. Give the author and correct form of the following: "Hit the nail on the head"; "Safe bind safe find."

26. In what county is Dedham, Mass., situated, on what railroad; has the American Express Company an office there; what is the population?

27. Find an outline of the history of printing. How many monasteries and religious houses were suppressed in England during the years 1525-40?

28. Find a full account of "counter-point." Who composed the opera, Fidelio, and when was it first produced? Find an account of the sonata as a musical form.

29. What does the phrase "deacon off" mean, and what is its origin? Who used the pseudonym Mr. Sparrowgrass? Explain: Tom Tiddler's Ground; G. O. M.

30. Find a history of the protective tariff in the United

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States. What is the single tax, and what are some of the objections to it? Find an account of the English poor-laws; the Elmira Reformatory; juvenile courts in the United States; a definition of profit-sharing.

31. Find a full account of the siege of Lucknow; of the Spanish-American War. What can you find about the great wall of China?

32. To whom was given the name "Old Man of the Mountain"? Explain the following allusions: Corporal Violet; Sage of Concord; Shakuntala; Prince Prettyman.

33. What treaty of importance was signed during the "Rump Parliament"?

34. Who wrote the poem beginning: "The sun has kissed the violet sea"? Give its title and the collection where it can be found.

35. Who is Ernest Rhys? Kropotkin?

36. Where can you find the text of the Articles of Confederation; Calhoun's speech on the Right of Secession; a history of the Monroe Doctrine?

37. Find an explanation of the following: To pour oil on the troubled waters; the horns of a dilemma.

38. Using the aids to debating mentioned in this chapter, find material which would help a student to prepare for a debate on: woman suffrage; government ownership of railroads; or direct primaries.

39. Find arguments for and against individualism as a theory of government; the statement made in the platform of the Democratic party in 1884 about tariff revision; an account of home rule for cities in the United States.

Chapter VI

GOVERNMENT PUBLICATIONS

Government publications, usually spoken of as public documents, do not differ from other reference books in their use and the reason for devoting a separate chapter to them is, that the method of selecting and obtaining them presents a somewhat different problem from that of selecting and buying other books.

A public document is one that is printed at the expense and by the authority of any branch of a city, state or national government. Many such publications are of great value to school libraries and many more are of small value; for this reason great care should be exercised in selection. Most documents can be obtained free for a school library.

Municipal Documents.— The public library of a city should obtain all of the reports its city publishes; the high-school library will find publications of certain branches of the municipal government very useful. Reports and bulletins of the Board of Education, Board of Health, Public Library, Department of Charities and Correction, Parks and Playgrounds, Public Service and Finance, should supplement the textbook on Civics. These departments of the city government will send their reports to the school library if requested to do so. In small towns where no regular reports are published, but

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only statements printed in the local papers, the librarian should preserve the clippings and file them. All of this material is necessary for reference and debate work, and to be made useful, must be classified and catalogued.

State Documents.— Publications of certain branches of the State government should also be secured for the school library. Local conditions will determine what the librarian can obtain, but in most States a request sent to the head of the department will bring the desired documents. Publications of the following departments should be received regularly and kept on file: Department of Agriculture; Department of Education; Geological Survey; Library Commission; State Library and State University and Agricultural and Mechanical College. The legislative manual or "red book" is very useful and should be in the library.

Federal Documents.— The United States government publishes a vast amount of valuable material, much of which is far too technical for the school library. For that reason, no school library should make the mistake of accepting the offer of being made a depository for United States documents. Many libraries boast of being a depository for government documents, when they have not even the room to shelve the volumes and never dream that their part of the bargain is to make all those volumes available for use. Properly to care for all government publications would be too great an expense for most school libraries; besides, the expense would be unwarranted by the use made of many of the volumes.

Selection.— It is impossible to suggest a list of documents suitable to all school libraries. A recommended list is given in this chapter, but the following additional helps should be consulted in making a selection:

American Library Association Catalog. 1904.
American Library Association Catalog Supplement. 1904-11.
The Book List (monthly). A. L. A. Publishing Board.
Reece, E. J. State Documents for Libraries. 1915.
Wyer, J. I., Jr. U. S. Government Documents in Small Libraries. A. L. A. Chic. 1914. (A. L. A. Handbook No. 7.)

and the lists of the following government departments at Washington:

Bureau of Education — Lists of publications.
Bureau of Education — Teaching material in government publications, compiled by Frederick K. Noyes. (Bulletin, 1913, No. 47.)
Bureau of Education — Guide to U. S. government publications, compiled by W. I. Swanton. (Bulletin 1918, No. 2.)
Children's Bureau — Lists of publications.
Department of Agriculture — Lists of publications for free distribution.
Department of Agriculture. Office of Experiment Stations — Free publications of the department of agriculture classified for the use of teachers.
Forest Service — Material for use in schools.
Geological Survey — Topographic map circulars.
Library of Congress — List of publications.
Pan American Union — List of publications.
Superintendent of Documents — Price Lists.

In the Bureau of Education bulletin "Teaching material in government publications" listed above, full directions for ordering government documents are given.

When a selection of documents has been made the librarian may get them free of cost either from (1) the offices at Washington that issue them, or (2) by a request sent to the Congressman of the district. In case

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these two sources fail, the document may be bought from the Superintendent of Documents at Washington at a nominal cost.

Suggested List of U. S. Documents for High School Libraries

General Reference Material.—

317.3 U. S. Census bureau. Abstract of the 13th census. 1910.

Issued in 53 editions each with a different state supplement with full and detailed statistics for the state. Useful for ready reference to the most important statistics obtained by the last census. Apply directly to the Census Bureau.

016 U. S. Library of Congress. Bibliography Division. Reference lists. 1898-date.

"Subject bibliographies on a great number of current historical, social and economic topics. Libraries can usually get them free on application. Though much of the material referred to will not, of course, be found in smaller libraries the lists are nevertheless useful in reference and debate work. They include references to periodicals." *Wyer.*

317.3 Statistical abstract of the United States.

Issued annually. Gives summary of the most important statistics relating to the United States. Apply to the congressman of your district.

Agriculture.—

630 Farmers' bulletins.

Indispensable in high schools that give instruction in agriculture. Request the U. S. Department of Agricul-

ture that the library be put on their mailing list. Enter this serial on the periodical check-list and bind in volumes. Bulletins 1 to 250 have been indexed in Bulletin No. 8 of the Division of Publications; volume indexes to each 25 bulletins have been issued from bulletins 251 to date. Indexed in the Reader's Guide to Periodical Literature since 1913. Printed author and subject catalogue cards for each bulletin can be bought from the Library of Congress. Card Section.

630 Yearbook of the Department of Agriculture.

A cyclopedia of untechnical articles on special agricultural topics with excellent illustrations and a good index. A request must be sent annually to either the Department or to congressmen to obtain the yearbook. Indexed in the Reader's Guide to Periodical Literature since 1900. Printed catalogue cards, both author and subject, for each article in the yearbook can be bought from the Library of Congress.

630 Country Life Commission. Special message from the President (Roosevelt) transmitting the report of the commission. 1909. 65 p. (60th Cong. 2d Sess. Sen. Doc. 705).

Indicates how country life can be made more wholesome and prosperous. Order from the Superintendent of Documents. 10 cents.

630 U. S. Animal Industry Bureau. Special report on the diseases of cattle. Rev. ed. 1916. 568 p. illus. Superintendent of Documents. $1.

630 U. S. Animal Industry Bureau. Special report on the diseases of the horse. Rev. ed. 1916. 629 p. illus. Superintendent of Documents. $1.

630 U. S. Federal Farm Loan Bureau. Farm loan primer. Ed. 2. 1916. 12 p. (Circular, No. 5.)

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630 U. S. Weather Bureau. Weather forecasting in the United States. 1916. 370 p. Illus. Superintendent of Documents. 85 cents.

In addition to these titles, special bulletins and circulars of the Experiment Stations Office bearing on the teaching of agriculture should be included. Write for their list of "Publications on Agricultural Education" and select from it. See also below under *Education* further material for the teaching of agriculture.

Home Economics.—

640 Barrows, Anna. Course in the use and preparation of vegetable foods, for movable and correspondence schools of agriculture. 1912. 98 p. (Experiment Stations Office. Bulletin No. 245.)

Request of the Department or send 10 cents to the Superintendent of Documents, Washington, D. C.

640 Farm and Home Mechanics, some things that every boy should know how to do and hence should learn to do in school. 1911. 48 p., illus. (Indian Affairs Office.)

"Drawings and directions for making 29 common farm articles; 23 common farm processes with directions for learning them." *Noyes.* Request of the Indian Affairs Office.

640 Langworthy, C. F. Food Charts. Composition of Food Materials. 1910. 15 charts, each about 23.6 x 17.9 in. (Experiment Stations Office.) Per set $1.

There are illustrations of the various articles discussed.

640 Langworthy, C. F. Food Customs and Diet in

American Homes. 1911. 32 p. (Experiment Stations Office. Circular, 110.)

Request a copy from the department. "An interesting popular discussion of our food habits and their origin; the American diet as compared with that of foreigners, its adequacy, etc." *Noyes.*

640 Langworthy, C. F. The Functions and Uses of Food. Revised. 1906. 11 p. (Experiment Stations Office. Circular, 46.) Request a copy from the Department.

640 Outline Lessons in Housekeeping, including cooking, laundering, dairying and nursing, for use in Indian schools. 1911. 23 p., illus. (Indian Affairs Office.)

640 Some Things that Girls Should Know How to Do, and hence should learn how to do when in school. 1911. 23 p. (Indian Affairs Office.)

640 Synopsis of a Course in Sewing. 1911. 38 p., illus. (Indian Affairs Office.)

640 Teaching Rudiments of Cooking in Classroom, primary methods and outlines for use of teachers in Indian schools. (Indian Affairs Office.)

These last four pamphlets are exceedingly useful. While prepared for Indian schools they are just as useful in other schools. Request them of the Indian Affairs Office at Washington.

640 Fuller, A. M. Housekeeping and Household Arts: a manual for work with the girls in the elementary schools of the Philippine Islands. Manila. Bureau of Printing. 1911. 178 p. 16 pl. (Bureau of Education Bulletin No. 35.)

Like the four titles above, very useful in the American school. Further material on the subject of Domestic

Science will be found in bulletins of the U. S. Bureau of Education.

640 U. S. Bureau of Standards. Materials for the household. (Circular No. 70); Measurements for the household (Circular No. 55); Safety for the household (Circular No. 75).

640 U. S. Federal Board for Vocational Education. Home economics series. No. 1, 1919 to date.

640 U. S. Food Administration. (Miscellaneous publications.)

Education.—

370 U. S. Bureau of Education. Annual Report. 1867 to date.

"A rich storehouse of contemporary educational history, statistics, laws and information." *Wyer.* A complete set should be on the shelves of every well equipped high school library. There is a full index to the reports from 1867 to 1907 published as Bulletin No. 7 for 1909. Request from the Bureau of Education.

370 U. S. Bureau of Education. Bulletin. 1906 to date.

Issued irregularly and unbound. It should be entered on the periodical check-list and bound in volumes of suitable size. It is indexed in the Reader's Guide since 1912. Request the Bureau to put your library on their mailing list. These bulletins are practical and useful to all high school teachers; they treat of present problems in all phases of school work. Each month one number is devoted to a monthly record of current educational publications. The annual Bibliography of Education, 1907–12, is also a number of this series.

370 U. S. Bureau of Education. Lessons in community and national life: Series A for the upper classes of

the high school; Series B for the first class of the high school and the upper grades of the elementary school; Series C for the intermediate grades of the elementary school. Prepared under the direction of Charles H. Judd and Leon C. Marshall. 1918.

370 Industrial Education. 1910. 822 p. (Commissioner of Labor. 25th Annual Report.)

Apply to Congressmen for a copy or send seventy cents to the Superintendent of Documents. "Describes and gives the history of each type of industrial school; then covers the ground for each individual institution." *Noyes.*

Selected publications of the U. S. Children's Bureau and of the U. S. Federal Board for Vocational Education will be found useful. Write for the lists of their publications.

Geography, Physical and Political.—

917.9 Baker, Marcus. A Geographic Dictionary of Alaska. Ed. 2. 1906. 690 p. (Geological Survey. Bulletin 299.) 50 cents.

572 Folkmar, Daniel. Dictionary of Races or Peoples. 1911. 150 p. Maps. (Immigration Commission Report. Vol. 5. 61st Cong., 3d Sess. Sen. Doc. 662.) Cloth 30 cents.

557 Gannett, Henry. A Dictionary of Altitudes in the United States. Ed. 4. 1072 p. (Geological Survey. Bulletin 274.) 60 cents.

A valuable gazetteer of the United States. Note: Gazetteers of the following states have been compiled by Mr. Gannett: Colorado, Delaware, Indian Territory, Kansas, Maryland, Texas, Utah, Virginia, West Virginia. All are printed as bulletins of the Geological Survey.

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386 Official Handbook of the Panama Canal. Ed. 2. Rev. and enl. Ancon, Canal Zone. 1911. 30 p. Diagrams and maps.

"A running account of the canal, with full statistics. Valuable in either elementary or advanced work. To be obtained free from the Panama Canal Commission, Washington, D. C." *Noyes.*

919 Pronouncing Gazetteer and Geographical Dictionary of the Philippine Islands, with maps, charts and illustrations. 1902. 933 p. Superintendent of Documents. Cloth $2.10.

912 Salisbury, R. D., and Atwood, W. W. The Interpretation of Topographic Maps. 1908. 34 p. 40 illus. Maps. (Geological Survey. Professional Paper, 60.) $2.75.

557 Schrader, F. C., and others. Useful minerals of the United States. 1917. (Geological Survey. Bulletin. No. 624.)

917 U. S. Geological Survey. Guidebook of the Western United States. 4 parts. Maps. Illus. 1915. (Bulletins. Nos. 611-614). Part A, The Northern Pacific Route; Part B, The Overland Route; Part C, The Santa Fé Route; Part D, The Shasta Route and Coast Line.

917 U. S. National Park Service. National Parks Portfolio by R. S. Yard. Ed. 2. 260 p. Illus. 1917. Superintendent of Documents. 55 cents.

Maps.—

912 U. S. Geological Survey. Topographic Sheets.

Nearly 1800 sheets have been printed. They are sold by the Geological Survey at ten cents each or at six cents each in lots of 50 or more. Selection should be made

from the "Topographic map circulars" issued by the department. These may be had on application.

912 U. S. General Land Office. United States, showing extent of public surveys, Indian, military, and forest reservations, railroads, canals, national parks, and other details; corrected to June 30, 1911. Scale 37 m.= 1 in. 59.4 x 82.3 in.

A 5 x 7 foot roller map sold by the General Land Office at $1.

912 U. S. Post Office Department. Postal rural delivery map. (Ask for the map of your county from the Third Assistant Postmaster General. Finance Division.)

History and Biography.—

328 U. S. Congress. Biographical Congressional Directory, 1774-1903, Continental Congress to the 57th Congress. 1903. 900 p. Cloth $1.

Biographies of the executive officers of the government included from 1789 to 1903. Request of congressmen; if that fails purchase a copy from the Superintendent of Documents.

328 U. S. Congress. Congressional Directory.

"Contains biographical sketches of all Congressmen, Cabinet officers and Supreme Court Justices: personnel of committees; a directory of the various government offices, with brief statements of their duties and a list of the diplomatic and consular service. Three editions embodying changes and corrections are issued during each session of Congress. One edition a session will suffice for most libraries. Available from Congressmen." *Wyer.*

970.1 Hodge, F. W. Handbook of American Indians North of Mexico. (Ethnology Bureau. Bulletin 30.) 1907-10. 2 v. Illus. Cloth $3.

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"Monumental and invaluable cyclopedia of information on all phases of Indian life, with historical, linguistic, and statistical data." *A. L. A. Catalog.*

920 U. S. Printing Joint Committee. John Paul Jones Commemoration at Annapolis, April 24, 1906. 1907. 210 p.

"Much interesting biographic and historic matter. Good pictures. A book of real and permanent value." *Wyer.*

970.1 Morgan, L. H. Houses and House Life of the American Aborigines. 1881. 281 p. Illus. (Geological Survey. Contributions to North American Ethnology.) Cloth $4.

"A very readable and interesting work of standard value. Deals also with tribal organization, the laws of hospitality, and communism in living. Takes up the Aztecs, Moundbuilders, etc., in addition to the Indians." *Noyes.*

784 Sonneck, O. G. T. Report on the "Star Spangled Banner," "Hail Columbia," "America," "Yankee Doodle." 1909. 255 p. Illus. (Library of Congress. Music Division.) Cloth 85 cents.

Cannot be had free; must be bought of the Superintendent of Documents.

342 Thorpe, F. N., comp. Federal and State Constitutions, Colonial Charters and other Organic Laws of States, Territories and Colonies. 1909. 7 vols.

Apply to your Congressman.

737 U. S. Mint Bureau. Catalog of coins, tokens and medals in the numismatic collection of the mint of the United States, Philadelphia, Pa. 1914. 634 p. Illus. Superintendent of Documents. $1.

Note: The Red, White and Blue Series of pamphlets published by the U. S. Committee on Public Information is a useful series on the European War and should be secured by librarians if still obtainable.

Health and Hygiene.—

614 Howard, L. O. Economic Loss to the People of the United States through Insects that Carry Disease. 1909. 40 p. (Entomology Bureau. Bulletin 78.) 10 cents.

614 Howard, L. O., and Marlatt, C. L. The Principal Household Insects of the United States. Revised. 1902. 131 p. Illus. (Entomology Bureau. Bulletin 4.) 10 cents.

614 Leake, J. P. Contagious Diseases: Their Prevention and Control in Children's Institutions. 1913. 7 p. (Public Health Bureau. Supplement 6 to the Public Health Reports.) 5 cents.

614 U. S. Hygienic Laboratory. Milk and its relation to the public health. 834 p. 1909. (Bulletin 56.)

Includes chapters on Dairy sanitation; Ice cream; infant feeding, etc. Write to the Laboratory.

Note: Application should be made to the Public Health Bureau to be placed on their mailing list to receive regularly the Supplement to Public Health Reports.

Various numbers of the Farmers' bulletins also treat of public health and hygiene.

Science and Nature-Study.—

507 Arbor Day. 1911. 4 p. (Forest Service. Circular 96.) 5 cents.

634 Jackson, E. R. Forestry in Nature Study. 1911. 43 p. Illus. (Farmers' Bulletin 468.)

506 Smithsonian Institution. Annual Report.

"Freely distributed to libraries by the Institution. It contains short, semi-popular, well illustrated articles on a wide range of natural history topics. The A. L. A. Publishing Board sells catalog cards for each article." *Wyer.*

634 Winkenwerder, H. A. Forestry in the Public Schools. 1907. 16 p. (Forest Service Circular 130.) 5 cents.

634 U. S. Geological Survey. Forest reserves. (In Annual report, v. 19, pt. 5 and v. 20, pt. 5.)

"Interesting descriptions of the great forests of the United States illustrated by many beautiful photographic reproductions of mountain and forest scenery." *Wyer.*

Note: Many of the publications of the Biological Survey Bureau will be particularly useful to the teacher of Nature-Study.

Library Work.—

017 A. L. A. Catalog; 8000 volumes for a popular library, with notes. 2 v. in 1. 1904. (Library of Congress.) $1.[1]

A most valuable aid in book selection, book ordering, classification and cataloguing. Originally distributed free to every library in the country; now purchased from the Superintendent of Documents.

025 Cutter, C. A. Rules for a Dictionary Catalogue. Ed. 4. 173 p. 1904. (Bureau of Education. Special Report on Public Libraries. Pt. 2.) Free from the Bureau of Education.

027 Statistics of Public, Society, and School Libraries. 1915. 258 p. (Bureau of Education. Bulletin 1915, No. 25.)

1 A supplement to this catalogue 1904–11 is published by the American Library Association. Chicago. $1.50.

A new edition is coming out.

028 A list of Books Suited to a High School Library. Compiled by the University High School, Chicago, Ill. 1913. 104 p. (Bureau of Education. Bulletin, 1913, No. 35.)

028 Wilson, Martha, comp. Library books for high schools. 1918. (Bureau of Education. Bulletin, 1917, No. 41.)

Classification and Cataloguing.—

Classification numbers are given for the documents in this list and the form of entry may be adopted as the author entry for the catalogue. Unless these documents are classified and fully catalogued they will be of very little use to either the teacher or pupil who is searching for just the information they contain.

Use.— Those documents that come bound should be prepared for the shelves just as other books are; the serials — Farmers' bulletins and Bureau of Education bulletins — should be treated just as all bound magazines are; whatever comes in pamphlet form should be put in with the rest of the pamphlet collection.

Where a library makes a selection of this kind the complete indexes covering all Federal documents are not of great help, but it is very necessary to know how to use the individual indexes to each document, to know which documents are indexed in the periodical indexes, to catalogue fully enough to bring out every bit of useful material under its specific subject heading in the catalogue and finally to know your documents so thoroughly that you can use them almost by instinct. For fuller information about government publications, see Everhart's Handbook of U. S. Public Documents (H. W. Wilson. $2.50),

now out of print, Wyer's United States Government Documents (N. Y. State Library Bulletin 102), Clarke's Guide to the Use of U. S. Government Publications (F. W. Faxon. $2.50), and Reece's State Documents for Libraries. (Univ. of Ill. 1915).

Problems

1. What was the percentage of illiteracy in your State for last year?

2. How much is spent annually for the schools of your city?

3. Find material (in documents) on teachers' pensions.

4. How many volumes were there in 1912 in each of the libraries of the Universities of Wisconsin, Alabama, Oregon, Texas, Maine?

5. What does your city spend annually for its public library? For parks and playgrounds? For charities and correction?

6. Find a description of the Indian custom, "white dog sacrifice."

7. Where can you find a copy of the Constitution of Arizona?

8. What was the negro population of South Carolina in 1850? In 1910?

9. What were the total number of acres in Nebraska farms in 1910? How much was the entire internal revenue from alcoholic beverages in 1905? In 1912?

10. What are the official duties of the 3d Assistant Postmaster General? Of the Interstate Commerce Commission? Who was the chairman of the Education Committee of the House for the 63d Congress, 2d session?

11. What maps will be most useful for Boy Scouts and

Camp Fire Girls planning a week's walking trip for their summer outing?

12. Of what use is the A. L. A. Catalogue to teachers? To teacher-librarians?

Chapter VII

MAGAZINE INDEXES

After the card catalogue there is no tool so useful in a library as what is commonly known as Poole's Index. For material on current topics we have practically no place to go to except the magazines, and when you consider the multiplicity of weeklies, monthlies, and quarterlies, you can readily realize how soon we should be hopelessly at sea, were it not for some index to enable us to turn at once to the exact volume and page. With the very thorough indexing that is done to-day, it is almost impossible to imagine what it was like when there were no printed guides, only the more or less fallible memories of librarians to indicate to readers just where the magazine article they needed was to be found.

Poole's Index, History.—Poole's Index, the first and most important series of magazine indexes, was the outcome of necessity and its origin is not without interest.

In 1847, William Frederick Poole, the compiler of Poole's Index, was a student at Yale College. Owing to the fact that he was older than some of his fellow students and because of his love for books, he was given the position of assistant librarian of the college library. He also became librarian of his college society called "Brothers in Unity," which had an especially fine library of some 10,000 volumes. While he was serving in these two capacities, he saw, to use his own words: "That sets of

standard periodicals with which the library was well supplied were not used, although they were rich in treatment of subjects about which inquiries were made every day." Mr. Poole, therefore, undertook a simple index to such material and the students soon flocked to him for help, which they could not get from the library catalogue or from anywhere else. This index was only in manuscript and as it soon began to wear out, "printing," Mr. Poole modestly says in the preface to the first volume of the Index, "seemed to be the only expedient for saving the work." Therefore, in 1848, a thin little octavo volume of 154 pages appeared, called Index to Subjects Treated in Reviews and Other Periodicals. This indexed 560 volumes. As soon as the edition was announced, the orders, chiefly from abroad, exceeded the entire 500 copies printed. The first edition was so useful that a second edition was brought out in 1853, with six times the amount of material contained in the first, with the title, Index to Periodical Literature.

It is interesting to note in these days of advertisement, and even of self-advertisement, that in the first edition of this most important work, Mr. Poole omitted his name entirely from the title-page. And indeed, the preface to the 1882 edition gives us the picture of a singularly modest and attractive personality. Indexing is, of course, one of the more technical branches of literary work, and we are apt to assume that the compilers of indexes and other similar works of reference belong to the dry-as-dust order of humanity. Therefore Mr. Poole's very human and pleasantly written preface has an especial interest.

Although "the libraries of the country clamoured for a new edition of Poole's Index brought down to date,"

Mr. Poole's other duties rendered it impossible for him to undertake the work. In 1876, at the first meeting of the American Library Association, Mr. Poole suggested a co-operative plan whereby a new edition might be made. Fifty libraries, ranging in geographical location from Salem, Mass., to Liverpool and Edinburgh, were assigned certain sets of periodicals to index according to a code of rules, Mr. Poole serving as editor of the whole.

Mr. Poole's tribute to the contributors is a warm one and his description of the co-operative feature of the work is full of interest. He says: "There was no subscription asked of any one, and not a farthing was contributed from any source, for no money was needed. There has been, however," he continues, "no gratuitous or charitable feature in it. Every contributing library will receive back the money value, some thirty-fold, some sixty-fold, some a hundred-fold, of the labour put into it by the librarian. This labour, which has been credited to his library, has been done usually in hours of his own, taken from rest and recreation. The librarian will have his pay in the consciousness that what he has done will benefit his library and his readers and may help his professional reputation." And Mr. Poole goes on to say that he "doubts whether an organization with ample funds for payment of workers would have brought about more effective results. When we begin to pay for service the knights leave the line and their places are filled with retainers and camp-followers."

There is a bit of human interest in connection with the Index which deserves mention. As Mr. Poole puts it: "The acceptable and unexpected services of a contributor whose name does not appear in the list must

not be overlooked. It was necessary in the progress of the work to make constant use of the express companies in transmitting copy to and fro between Chicago and Hartford. When the manager of the Adams Express Company heard of the character of the work and its co-operative feature, he claimed the privileges of a contributor and directed that all parcels relating to the work should be transmitted without pay."

As a result of all this successful co-operation, in 1882 the first volume of Poole's Index, as it is known to-day, was published. From the first little volume of 154 pages it has grown to a tome of 1442 pages.[1]

Supplements.—Five supplements to Poole's Index have appeared, at five year intervals, covering the years from 1882 to 1906. William I. Fletcher, who was associate editor with Dr. Poole in the third edition, was editor-in-chief of the supplements.

Character.—Poole's Index is the "most comprehensive of any periodical index. It includes many magazines now discontinued and many that are only useful in the large or special library. The work is an index to subjects and not to writers, except when writers are treated as subjects. For example, Macaulay's contributions to the Edinburgh *Review* appear not under his name, but under the subjects upon which he wrote, as Bacon; Church and State; Clive; etc. His name, however, appears in many references, but they are all subject references, which treat of him as a man, a writer, historian or statesman. Critical articles on poetry, drama, and prose fiction appear under the name of the writer whose work is criticised, thus a review of Enoch Arden will

1 See preface to 3d edition of Poole's Index, 1882, and the National Cyclopedia of American Biography.

be found under Tennyson, but a review of Froude's History of England will appear only under England, as England is the subject. A poem, play, or story which can be said to have no subject appears under its own title." (Condensed from preface to third edition.) The name of the author is given in parentheses after the subject or title entry, the name of the periodical, in abbreviated form, volume and page, thus: Philosophy in England, and English Philosophers (D. G. Thompson). Internat. R. 9:619. At the beginning of each volume there is a list of the periodicals indexed, their full names, and the abbreviated forms.

Poole's Index Abridged.— An abridged edition was published in 1901, indexing 37 of the most used periodicals from their beginning through 1899. This was followed by a supplement for the years 1900–04. "This is the best guide for the library which desires to build up a moderate-sized periodical collection of complete or fairly complete sets." *Walter. Periodicals for the Small Library.*

Poole's Index is now discontinued.

Readers' Guide to Periodical Literature.— The Readers' Guide came into existence in 1901. There are now three five-year volumes, 1900–04, 1905–09 and 1910–14. The first indexes 67 English and American periodicals, the second 99 periodicals, and the third 116. Volumes two to three also index, "in the same alphabet several hundred composite books, reports of learned societies, etc., published since 1900." These volumes are supplemented by the monthly lists which index 100 or more periodicals. This list "is fully cumulated every quarter, the December number serving as an annual index for the year."

Readers' Guide Supplement.—"In January, 1913, a number of the more special periodicals were omitted for later inclusion in a bi-monthly supplement (first issue appearing March, 1913), intended chiefly for the larger libraries; and a few popular but previously unindexed periodicals were included." *Walter. Periodicals for the Small Library.* There is a cumulated volume covering the years 1907–14.

The Readers' Guide indexes by author as well as by subject, title entries are given when helpful, portraits and maps are indicated, important book reviews are included in volumes 1 and 2. The date of the magazine as well as the volume number is given thus:

Connolly, James Brendan, 1868–
Patsie Oddie's black night.
Scrib. M. 38:165-76, Ag. '05.

A list in the front gives the magazines indexed, their full names, and abbreviations used.

Dramatic Index.—The annual Dramatic Index, which is included in the annual Magazine Subject-Index, (published by the F. W. Faxon Co.), is "the fullest reference list available for its subject in both book and periodical material. Many moderate-sized libraries find this special feature of great value." *Walter. Periodicals for the Small Library.*

Indexes to Technical Magazines.— Beginning in 1913 an Industrial Arts Index covering technical periodicals dealing with a variety of industries is issued by the H. W. Wilson Company. There are also good indexes to engineering periodicals.

Agricultural Index.—"A cumulative index to agricultural periodicals and bulletins. Issued five times a year,

the December number forming the annual cumulation." *Walter. Periodicals for the Small Library.*

Newspaper Indexes.—The New York Times Index, 1913–date. "A carefully made quarterly index, with entries under small subjects, exact reference to date, page and column, with plentiful cross references to names and related topics. The brief synopses of articles answer some questions without reference to the paper itself, Each volume consists of four parts." *Kroeger and Mudge.*

St. Nicholas Index.— This is useful for work with children in libraries which have a complete set of St. Nicholas.

Index to v. 1-27, H. W. Wilson Co. Index to v. 1-44 in preparation.

Wilson Package Library.— Under this name the H. W. Wilson Company keeps a collection of magazine articles chiefly those indexed in the Readers' Guide, pamphlets, theses, etc., which may be rented for a limited period by libraries that can afford only a very few magazines.

For the sake of clearness a list of the most important magazine indexes is given here.

List of Magazine Indexes.—

Poole's Index to Periodical Literature. 1802–81. Rev. ed. Bost. Houghton. 1891. 2 v. $16.

Poole's Index to Periodical Literature, 1st Supplement. 1882–87. Bost. Houghton. 1888. $8.

Poole's Index to Periodical Literature, 2d Supplement. 1887–92. Bost. Houghton. 1893. $8.

Poole's Index to Periodical Literature, 3d Supplement. 1892–96. Bost. Houghton. 1897. $10.

Poole's Index to Periodical Literature, 4th Supplement. 1897–1902. Bost. Houghton. 1903. $10.

Poole's Index to Periodical Literature, 5th Supplement. 1902–07. Bost. Houghton. 1908. $10.

Poole's Index to Periodical Literature, abridged edition. 1815–99. Bost. Houghton. 1901. $12.

Poole's Index to Periodical Literature, Supplement. 1899–1904. Bost. Houghton. 1905. $5.

Readers' Guide to Periodical Literature, v. 1, 1900–04; v. 2, 1905–09; v. 3, 1910–14. N. Y. H. W. Wilson. 1905–15.

Readers' Guide to Periodical Literature (monthly). N. Y. Wilson. Prices on service basis. Apply to publisher.

Exercises

Note: In every case the student should note all the indexes consulted, indicating the one where the reference was found.

1. Look up in any of the magazine indexes discussed a reference to one magazine article on any of the following subjects: Settlement work; the tariff; Hague Peace Conference; the South; the teaching of history. Write down the author and title of the article selected. Give below the full name of the magazine where the article is to be found, the volume and inclusive paging. Note the title of the index you used and the years it indexes, e.g., Readers' Guide, 1900–04, and go to the shelves and get the article referred to.

2. Look up two articles for a debate on one of the following subjects: Direct primaries; income tax; woman suffrage. (State the question and then find one article on the affirmative and one on the negative side.) Give

titles of articles, full names of magazines where the articles are to be found, volumes and pages. Give title and volume of index and indexes consulted.

3. If you were in a library which had no books by Thomas Nelson Page and Rudyard Kipling, where could you find for a reader these two stories: "They," by Kipling, and "Meh Lady," by Page? Give exact reference.

4. Find a magazine article on the Montessori method. Give author and title of article and state in what magazine it is to be found. What index did you use?

5. Find a magazine article on the poetry of Browning, Tennyson, or W. S. Landor. Give author and title of the article. Name the volume and pages of the magazine where it is to be found. What indexes did you consult?

6. Give the reference to the most recent magazine article on Woodrow Wilson that you can find. Give name and volume of index consulted.

7. Where can you find an article on the "fourth dimension"? Give name of magazine, volume, and pages. Give name and volume of index consulted.

Chapter VIII

ARRANGEMENT OF BOOKS ON THE SHELVES

If you were to walk into a room filled with books, piled indiscriminately on the tables and shelves, and if some one were to tell you that these books were the nucleus of your school library, doubtless there would at once occur to you the difficulty of finding any volume in the midst of such chaos. And if you felt at all responsible for the success of the library your first impulse would probably be to sort the books by their subjects, putting the poetry on one shelf, history on another, and books dealing with science on a third. The classifying of any library is nothing more than a systematic sorting and arranging of the books according to their subject matter.

Extent of Classification.—Very small libraries may perhaps stop after sorting the books into broad groups — history, poetry, fiction, biography, science, etc., but most libraries need to separate the books into smaller classes, differentiating for instance, the different sciences, and the history of different countries. In order to do this more detailed sorting of books consistently, it is necessary to have some definite system of grouping.

The Decimal Classification.— The scheme of grouping most frequently used by libraries is the Decimal Classification devised by Mr. Melvil Dewey.[1] This sys-

[1] Another important system of classification, though less widely used

tem divides the field of knowledge into 10 main classes which are represented by figures thus:

000-099 General works, that is books which treat of too many different subjects to be placed in any one group, i.e., dictionaries, cyclopedias, and bound magazines.
100-199 Philosophy.
200-299 Religion.
300-399 Sociology, including Economics, Government, Education, and Sociology in its narrower sense.
400-499 Philology.
500-599 Science.
600-699 Useful Arts, including Medicine, Engineering, Agriculture, Domestic Science.
700-799 Fine Arts.
800-899 Literature.
900-999 History.

The groups are again divided into particular branches, philosophy, e.g., into psychology, metaphysics, logic, etc.

The Books on the Shelf.— Each book, of course, has indicated upon it in some way the class in which it belongs. A book treating of religion receives the number 200 (or 204 or 220 or 250, as the case may be); other books labelled 200 are naturally placed beside it on the shelf, and as a result we find all the books in the library on the subject of religion grouped together. To take another example: All arithmetics will receive the number 511, all algebras 512; thus all the arithmetics in the library will stand together on the shelf, immediately followed by all the algebras.

Subdivision of the Main Classes.— The classification

than the Decimal, is the Expansive Classification, originated by Mr. C. A. Cutter. In this the letters of the alphabet are used instead of figures.

is often made more minute by the use of more figures following a decimal point, thus:

973 U. S. History.
973.1 U. S. History — Discovery.
973.2 U. S. History — Colonial.
973.3 U. S. History — Revolution.

and so on.

Biography and Fiction.— There are two classes of books which are not usually given numbers. These are individual biography and fiction. Lives of individuals are usually marked with a capital B and then arranged alphabetically by the surnames of the individuals about whom they are written. This brings all the lives of Washington together under W, all those of Lincoln under L, etc.

Fiction is usually arranged alphabetically by the author's surname. Sometimes an F is used for a group symbol just as B is used for a group symbol for individual biographies.

Arrangement by Author's Name.— In the case of the several arithmetics, mentioned above, we must decide in what order they shall stand on the shelves. They are arranged alphabetically by the surname of the author. Thus an arithmetic written by Abbott would precede one written by Bolton, and Wentworth's arithmetic would follow them both.

The Call Number.— If you will notice the next library book you hold in your hand you will probably find that it has on it a combination of letters and figures written thus: $\frac{973}{F54}$. This number distinguishes the book from other books in the library. It is known as the "call number" of the book. The top row of figures (973) indi-

BOSTON PUBLIC LIBRARY

cates, as we see by turning to the outline of the 10 classes, that the book is a history. We have already learned that all books in the same class are arranged alphabetically by the surname of the author; therefore, presumably, F is the first letter of the author's name. But what is the significance of the figures following the F? They are used merely to avoid confusion when there are several authors whose names begin with the same letter. For this purpose a scheme of letters and figures in tables has been arranged so that books can be alphabeted at a glance. This scheme is known as the Cutter Tables, and it is from these columns of figures that we get that second part of the call number. F54 is the combination given in these tables for the name Fiske and our call number $\frac{973}{F54}$ stands for Fiske's History of the United States. If we had a history of the United States by Fisher, we would, on referring to the Cutter Tables, give it the call number $\frac{973}{F53}$. The only reason for using this scheme instead of just alphabeting the books by the author's names, as we go along, is to save time. Suppose for instance you were putting away books which were classed in 330. Now one of these we will say is by Laurence, and one by Larrabie; an instant's thought tells us that Larrabie precedes Laurence, but it is easier to see plainly marked on the backs of the books $\frac{330}{L33}$ and $\frac{330}{L37}$ than mentally to alphabet the two names.[2] Books are therefore arranged numer-

[2] In some libraries the Biscoe Time Numbers are used for all books in the 500 and 600 classes. These numbers indicate the date of the book and so bring the books in the sciences and useful arts into a chronological order instead of an alphabetic one. Their use is advisable for the special or large library only.

ically on the shelves by the number on the top line of the call number, then alphabetically by the letter on the lower line and numerically again by the figures following the letter: 942 942 942 942.[3]
A42 A89 B521 B74

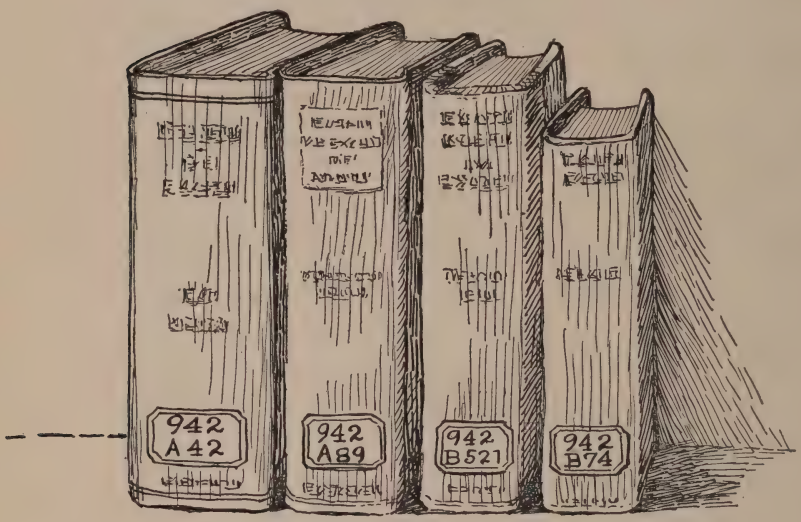

Illustration 6

How the Shelves are Read.— Books on the shelves are read from left to right and from top to bottom like a page printed in columns.

Exercise.

For a class exercise it is recommended that the instructor indicate several books in each class of the ten for the students to find on the shelves. A different set of books should be given to each student.

3 Many libraries discard the Cutter numbers for fiction and biography. Some libraries do not use these numbers at all, simply alphabeting books by the authors' names.

Chapter IX

THE CATALOGUE

If you were looking for material on the method of electing the President of the United States and applied to the librarian of your school or college library, he would doubtless put into your hands Bryce's American Commonwealth. Sitting down with the two sizable volumes before you, you would not turn over the pages, one by one, until you found the information you wished; you might, it is true, glance over the table of contents, but if you were in a hurry, in all probability you would turn at once to the index in the back of the second volume, and looking down the columns until you came to "President, mode of election — 40, 46-52," consult the pages referred to. Suppose, however, that you have come to the library in search of a particular book, Monroe's Textbook in the History of Education, for example. You are not sure that the library owns a copy, and if it does you have no idea where the book is kept. In order to find it you would not walk about the library looking at shelf after shelf, and bookcase after bookcase. Just as you found a special section of Bryce's American Commonwealth by consulting the index to that book, you will find a special book by consulting the index to the library, that is the catalogue.

Why Catalogues Are Made on Cards.— It was at one time customary to print library catalogues in book form,

but the difficulty of inserting entries for new books in their proper alphabetical places, and the expense of reprinting has made the card catalogue almost universal. This grows as the library grows, since for each new book as it is acquired, the cards are easily added to the catalogue.

The Card Catalogue.— You are probably familiar with the appearance of the card catalogue — a case of small drawers, lettered in some such way as this: A-Anti, Anto-Az, B-Bir, Bir-Bro, etc., thus telling you

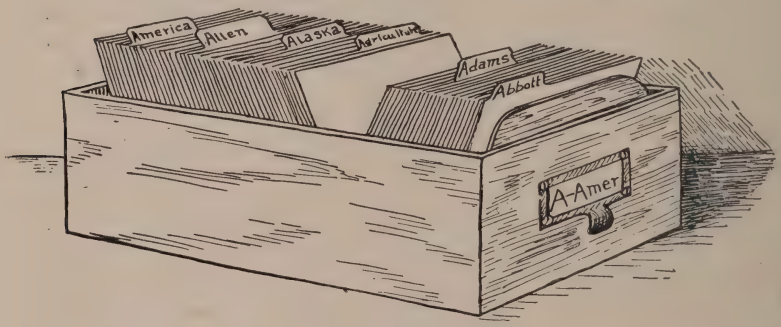

Illustration 7

which drawer to consult. All the cards in the catalogue are arranged alphabetically by their headings, like the words in a dictionary, and the catalogue is therefore called a dictionary catalogue. Cards are read from the front of the drawer to the back.

Card for Author.—Every book in the library is represented by one or more cards in the catalogue. One card tells the author of the book, another the subject, and a third the title, if the title is distinctive. In the upper left hand corner of each card is written the *call number* of the book it describes, and this number indicates the

location of the book on the shelves. Thus if a reader wishes to find out whether the library has Creasy's Fifteen Decisive Battles of the World, he turns the cards in the drawer to the following card (see Figure 1):

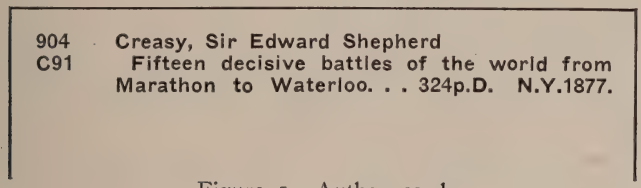
904 Creasy, Sir Edward Shepherd
C91 Fifteen decisive battles of the world from Marathon to Waterloo. . . 324p.D. N.Y.1877.

Figure 1. Author card

The call number $\frac{904}{C91}$ designates the book and locates it on the shelf. The information following the title tells you certain things about the book: the number of pages, the size (D standing for duodecimo, O for octavo, F for folio), the place of publication (New York in this instance), and the date of publication (1877). This card is known as the author card.

Card for Title.— If the reader does not recall the author of this particular book, but knows some one has written a book with this title he turns the cards until he finds the following (see Figure 2):

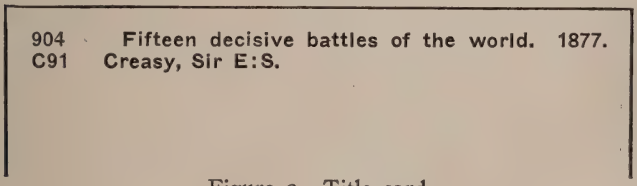
904 Fifteen decisive battles of the world. 1877.
C91 Creasy, Sir E:S.

Figure 2. Title card

Again the call number designates the book.

Card for Subject.— In the third instance if neither the

author nor the title is known and the reader wishes to find material about the battles of the world, he turns the cards to the heading "Battles," in red, and finds this card (see Figure 3):

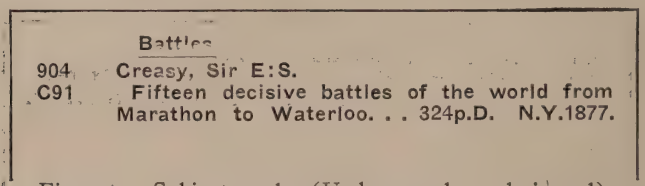
Battles
904 Creasy, Sir E:S.
C91 Fifteen decisive battles of the world from Marathon to Waterloo. . . 324p.D. N.Y.1877.

Figure 3. Subject card. (Underscored words in red)

Questions Answered by the Catalogue.— Thus the catalogue answers the questions: (1) Has the library a book or books by a certain author? (2) Has the library a book by a given title? (3) What book has the library on a particular subject?

Books With More Than One Subject Card.— Of course a book treating of more than one subject often has several subject cards, for example, French's Homes and Their Decoration, which has one subject card under "House Decoration," and another under "Furniture." Sometimes one of these additional subject cards refers to a specific chapter of the book: thus Athletic Games in the Education of Women, by Dudley and Kellor, would have its main subject card under "Physical Education," and under "Basket Ball" a reference like Figure 4.

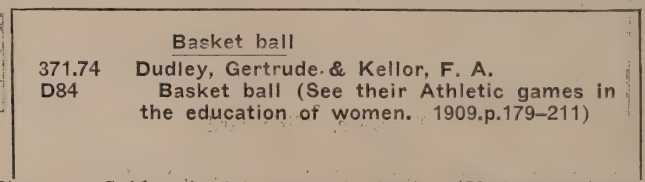
Basket ball
371.74 Dudley, Gertrude & Kellor, F. A.
D84 Basket ball (See their Athletic games in the education of women. 1909.p.179–211)

Figure 4. Subject card for part of a book. (Underscored words in red)

Subject Cards for Biographies.— In biographies the name of the person who is the subject of the book is written in red on the top line (see Figure 5).

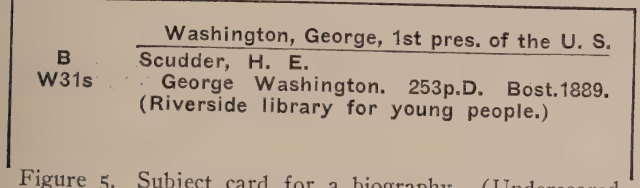

Figure 5. Subject card for a biography. (Underscored words in red)

Sometimes a book is written about more than one person, for example, Cody's Four American Poets, which would have a subject card for Bryant, one for Longfellow, one for Whittier, and one for Holmes. These cards would be like the card in Figure 4, and Figure 6 shows the author card.

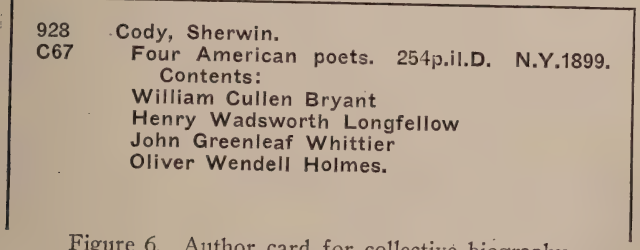

Figure 6. Author card for collective biography

Reference Cards.— If you do not find exactly what you want under the subject you have in mind, you may perhaps find it under a related subject, to which the catalogue directs you by means of a reference like that in Figure 7.

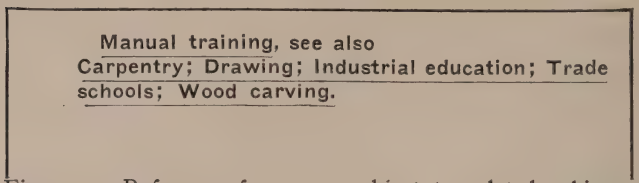

Figure 7. Reference from one subject to related subjects. (Underscored words in red)

The reader, of course, does not know which of the two names for the same thing the library uses. It would be, for instance, legitimate to put all books about schools in the country under the heading "Country Schools," or under the heading "Rural Schools," though it would be confusing to use both. So the catalogue again serves as a guide by means of such reference cards as Figure 8.

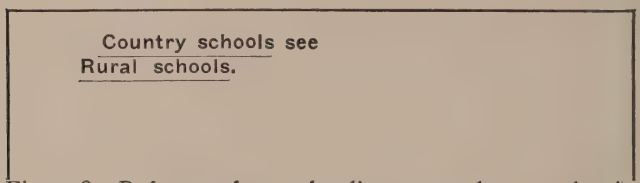

Figure 8. Reference from a heading not used to one that is. (Underscored words in red)

A similar instance is the reference from an author's pseudonym to his real name, under which the library usually prefers to list his works. See Figure 9.

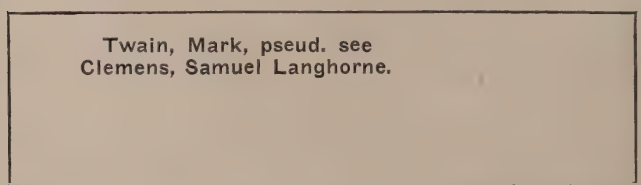

Figure 9. Reference from pseudonym to author's real name

Card for Editor, Translator, and Compiler.— When a man has edited, translated or compiled a book the fact is indicated by the abbreviation, ed., tr., or comp., following his name; Figures 10 and 11.

821 Stedman, Edmund Clarence, comp.
S81 Victorian anthology. 744p.O. Bost.1895.

Figure 10. Card for compiler

883 Bryant, William Cullen, tr.
H76 Homer.
Iliad; tr. into English blank verse by W:C. Bryant. 2v. in 1,O. Bost.1898.

Figure 11. Card for translator

Books With More Than One Author.— Books frequently have two authors, in which case both names are found on the top line of the card (Fig. 12) and the catalogue contains an additional card under the second author.[1]

822 Beaumont, Francis & Fletcher, John.
B37 Best plays. . .ed. with an introd. by J. St. L. Strachey. . . 2v.il.D. Lond.1893. (Mermaid series.)

Figure 12. Joint authors

1 In some catalogues only the first author's name appears on the top line of the card and then on the card for the second author, the words *joint author* follow the name.

Series Card.— The series to which a book belongs is indicated on the author card and the main subject card (see Figs. 5 and 6), and if the series is an important one a card is made listing all the books in that series which the library owns (Fig. 13).

International education series; ed. by W. T. Harris
v.5 Froebel, F:W:A. Education of man. 1903.
v.26 Blow, S.E. Symbolic education. 1894.
v.28 Davidson, Thomas. Education of the Greek people. 1894.

Figure 13. Series card

Order of Cards in the Catalogue.— The biography of a person precedes the books he has written; for example, all the cards representing biographies of Dickens will be found in the catalogue before the cards representing his novels. Cards representing a man's work as author usually precede those representing his work as editor or translator, and cards representing his work as editor or translator precede those representing books of which he was joint author or joint editor, thus:

1. Stedman, Edmund Clarence
   (The) nature of poetry
2. Stedman, Edmund Clarence ed.
   American anthology
3. Stedman, Edmund Clarence, & Hutchinson, E. M., eds.
   Library of American literature.

Value of Other Information Given by Catalogue Cards. Edition.— You often find following the title of a book the abbreviations. "new ed." (new edition), or "New ed. rev. and enl." (revised and enlarged). If the library contains more than one edition of a book, it

is important to have that fact indicated so that the reader may call for the edition he wants.

Paging and Volumes.— The number of pages or volumes, joined with the letter D, O, or F, indicating the size, gives you an idea of the extent of the book. This is often useful. For a hasty review of United States history you would not choose McMaster's History of the United States in eight volumes.

Illustrations and Maps.— After the number of pages you will often find the abbreviation il. or illus. (for illustration) or the word maps, or both. It is convenient to know whether or not a book is illustrated and in the case of historical books it is important to know whether they contain maps.

Date.— This tells you whether or not the book is a recent one. This information is especially important in the case of scientific books when the date frequently determines the value of the book.

Exercises

1. What works by Sir Walter Scott, other than fiction, does the library contain?
2. Has the library any of Shakespeare's plays edited by Rolfe?
3. Give call number, author and title, of two books on any one of the following subjects: Education; Folk-lore; Geography; School Gardens; Manual Training.
4. How many different translations of Homer's Iliad are there in the library? Who are the translators?
5. What is the most recent book on biology in the library? Give author, title and call number.
6. Who wrote the Conduct of Life?

7. Mention two United States histories in the library with maps and illustrations and give the call numbers.

8. Are there any accounts of the life of the author of the Crown of Wild Olive in the library? If so, copy the call number of one.

9. How many volumes of Heath's Pedagogical Library are there in the library? Of the International Scientific Series?

10. Look up one of the following subjects: Nature Study; Kindergarten; Colleges and Universities; School Hygiene; Botany. Mention two other headings in the catalogue under which you will find material allied to the subject you are looking up.

11. Has the library any books by Mark Twain? By Charles Egbert Craddock?

12. What works written by Kate Douglas Wiggin in collaboration with Nora Archibald Smith are in the library?

13. Give the call number and title of a collection of poetry which the library contains. Who is the editor or compiler?

14. Give the call number, author, and title of a book (not an encyclopedia or biographical dictionary) containing accounts of the lives of more than three persons.

Chapter X

BIBLIOGRAPHIES

If you will examine one of your textbooks you will probably find at the end of the book a section headed in some such way as this: "Books for Teachers," "List of Books," "Authorities Consulted," or, "Bibliography." These lists serve a two-fold purpose; they indicate, usually, the ground which the writer has covered as a part of his preparation for writing the book, and they also furnish suggestions for further reading and investigation on the part of the reader or student.

Meaning of Bibliography.— The word bibliography comes from the Greek noun, "book," and the Greek verb, "to write." It originally meant "the writing of books," from that it came to mean the "science which relates to the history, materials, and description of books in general"; while its third meaning, and the one which we most commonly use is "a classified list of authorities or books on any theme." [1]

Complete Bibliographies.— Some bibliographies are complete or as nearly complete as human ability can make them. These are frequently the product of scholarship and long years of labor. The catalogues of the greatest libraries in the world, the British Museum, the Bibliothèque Nationale, etc., are consulted, if possible,

[1] See Century dictionary and James Duff Brown. Manual of practical bibliography. Introduction.

the books themselves are examined. The compiler makes every effort to discover the record of every item that has ever been printed at any time or in any place about his subject. Examples are:

Rand, Benjamin. comp. Bibliography of Philosophy, Psychology and cognate subjects. N. Y. 1905.
Cooke, G. W. comp. Bibliography of James Russell Lowell. Bost. 1906.

Partial Bibliographies and Reading Lists.— Bibliographies range all the way from such monumental works as these to a few pages dealing with only one aspect of a subject. Such lists are called partial bibliographies. The term reading list or reference list is often applied to brief, popular lists which do not aim at completeness.

Periodicals, Society Proceedings, and Parts of Books.— Bibliographies, complete and partial, reading lists, and reference lists will not, it is obvious, consist wholly of entries referring to books. Periodical articles, proceedings of associations, like the National Education Association, will furnish a part of the material included. Sometimes a part of a book only will be listed. If, for instance, you were compiling a list of references on "Kate Greenaway," you would include the chapter "Kate Greenaway" in "De Libris" by Austin Dobson, and disregard for your present purpose the rest of the book.

Annotated Lists.—Bibliographies and reference lists differ also in the following respect: Some indicate only the bare fact that such books exist or have existed; others, give brief notes describing and evaluating the entries in order to serve as a guide to the reader or student. Bibliographies of this latter sort are said to be

"annotated." For an example, see C. K. Adams. Manual of Historical Literature. (Described on page 129.) Sometimes the brevity of a list serves as an evaluation: we would expect "A select list of books on nature-study," if compiled by some one fitted to do the work, to bring together for us the best material to be had on the subject.

We shall mention here only a few bibliographies which deal with the subjects most useful to teachers; bibliographies of history, literature, education, and some general ones will be discussed.

General Bibliographies.— Some bibliographies are not confined to a single subject, but include books in all fields:

Sonnenschein, W. S. The best books, a reader's guide to the choice of the best available books (about 100,000) in every department of science, art, and literature with the dates of the first and last editions and the price, size and publisher's name (both English and American) of each book, a contribution towards systematic bibliography. Ed. 3. N. Y. Putnam. 1910–13. Pt. 1–2. $3.50 each. To be completed in 3 parts.

"A classified list with complete author and subjects index. It includes books that are in print; a few out of print books are given. There are brief characterizations of some of the books. The very best books on each subject are indicated by stars." *Kroeger.* The standard full bibliography.

American Library Association. Catalogue. Wash., D. C. Supt. of Documents. 1904. $1.

A much smaller general bibliography than Sonnenschein. A list of 7,520 books on all subjects exhibited

at the St. Louis Exposition, 1904, as a model library. The books are first arranged by classes; in the second part of the catalogue the books are arranged in an alphabetical list under author, title, and subject. Date, publisher and price are given for all the books and a brief descriptive note for most of them.

American Library Association. Catalogue. Supplement. Chic. A. L. A. Publishing Board. 1912. $1.50.

Covers the years 1904–1911. A fairly generous selection of the best books published during the period it covers rather than a select, balanced list.

The Book List; a Guide to the Best New Books (10 numbers yearly). Chic. A. L. A. Publishing Board. $1 a year.

"An annotated list, issued by the American Library Association, of the new books best suited to the average library. The notes are compact but furnish a good guide to book purchase. Specially desirable new editions are also included. The notes are consolidated from reviews by experts from all parts of the country. Until October, 1917, called the A. L. A. Booklist." *Walter. Periodicals for the Small Library.*[2]

Bibliographies in Encyclopedias.— There is one source of general bibliographical information available to every student who has access to a good encyclopedia. This is the bibliographical lists at the ends of articles. The Encyclopedia Britannica and the New International have excellent lists.

2 The "Best Books" of the year, a selected list published annually by the New York State Library, is a valuable bibliography of recent books. For full description see chapter 13.

The Wisconsin Library Bulletin publishes a useful list for small libraries of limited income.

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Bibliographies of History, General.—

Adams, C. K. Manual of Historical Literature. Ed. 3. N. Y. Harper. 1889. $2.50.

Arranged by countries; under country arrangement is chronological. The chapters are divided into two parts, except chapter one, the first giving descriptions of books; the second, suggestions for a course of reading. There are excellent critical notes and an alphabetical index of authors. Valuable for the earlier authorities, must be supplemented by other bibliographies for books published since 1889.

Andrews, C. M., Gambril, J. M., Tall, L. L. Bibliography of History for Schools and Libraries, with descriptive and critical annotations. Published under the auspices of the Association of History Teachers of the Middle States and Maryland. New ed. N. Y. Longmans. 1911. 60 cents.

Classified arrangement. Annotations. No author index.

American History.—

Channing, Edward, Hart, A. B., and Turner, F. J. Guide to the Study and Reading of American History. Rev. and augmented ed. Bost. Ginn. 1912. $2.50.

"A classified bibliography with author, title and subject index, invaluable as a guide to the best reading on all periods and aspects of the history of the United States." *Kroeger and Nudge.*

Larned J. N. The Literature of American History; a Bibliographical Guide. Chic. A. L. A. Publishing Board. 1902. $6.

"A very serviceable book, excellent in analysis, choice of titles, execution, and index. Brief, signed apprecia-

tions of about 4000 books." *Channing, Hart & Turner. Guide to the study and reading of American history.*

The appendix contains lists of books for "A good school library"; "A collection for a town library"; "A good working library." Supplements have been published covering the years from 1900–04.

This bibliography includes and characterizes poor books as well as good ones.

Winsor, Justin. Readers' Handbook of the American Revolution, 1761–83. Bost. Houghton. 1893. $1.25.

Arranged chronologically. "A continuous foot-note to all histories of the American revolution." Points out sources, gives secondary authorities as well.

English History.—

Cannon, H. L. Reading References for English History. Bost. Ginn. 1910. $2.50.

"Chronological arrangement with author and subject index. Planned for the teacher and librarian." *Kroeger.*

Gardiner, S. R., and Mullinger, J. B. Introduction to the Study of English History. Ed. 4. Lond. Kegan, Paul. 1903. 7 s 6 d.

Part 2, p. 207–442 consists of a descriptive list of authorities, by J. B. Mullinger, with an author index. Covers years from before 450 A. D. to 1822

Gross, Charles. Sources and Literature of English History from the Earliest Times to About 1485. N. Y. Longmans. 1900. $5.

"A systematic survey of the printed materials relating to the political, constitutional, legal, social, and economic history of England, Wales, and Ireland . . . this bibliography does not profess to be exhaustive; it comprises

only select lists of books." *Preface.* "An excellent bibliography with notes explaining the contents of the books and estimating their value." *Kroeger.*

Bibliographies of Literature.—

Hodgkins, L. M. Nineteenth Century Authors. Bost. Heath. 1891. 68 cents.

"Twenty-six prominent English and American authors are included. Books and articles of value in studying each are included." *Kroeger.*[3]

It must always be kept in mind that some of the most valuable bibliographies are not published separately, but as parts of books, for example, Schelling's "Bibliographical essay," and "List of plays, written, acted, and published in England between the years 1558 and 1642," which cover 190 pages of his Elizabethan Drama.

Bibliographies of Education.—

Columbia University Library. Books on Education in the Libraries of Columbia University. N. Y. Columbia Univ. 1901. $1. (Library Bulletin, No. 2.)

A classified list of more than 13,000 titles, with full author index.

Cubberley, E. P. Syllabus of Lectures on the History of Education, with selected bibliographies and suggested readings. Ed. 2. Rev. and enl. N. Y. Macm. 1904. $2.60.

Contains a general bibliography in the history of education and for each period, a list of references to sources

[3] The guide to the best fiction; The guide to historical fiction, by E. A. Baker; and Nield's Guide to the best historical novels and tales, and the A. L. A. Catalogue and supplement and Sonnenschein's best books are of course bibliographies of literature. See also the A. L. A. Index to General Literature.

and secondary authorities, followed by suggestions for reading.

Monroe, Paul, ed. Cyclopedia of Education. (See page 75.)

There are lists of references at the end of important articles.

Monroe, W. S. Bibliography of Education. N. Y. Appleton. 1907. c1897. $2.10. (International Education Series.)

A classified list with author index. Many of the titles have a brief annotation.

United States Bureau of Education. Bibliography of Education. 1907 to 1912.

An annual list published by the Bureau as one of its bulletins. (See p. 91.) From 1899–1906 this bibliography was published each year in the Educational Review. From 1899 to 1907 it was compiled by Mr. J. I. Wyer, Jr., and others, since then, the library of the Bureau of Education has assumed the responsibility of it.

"An aim to present a thoroughly representative selection from the main classes of educational literature published in English during the years covered by the bibliography. Of publications in foreign languages, those judged to have special significance for American educators are mentioned." *Introduction to Bib. of Educ.* 1909–10.

These lists have a classified arrangement with an author and subject index. Articles in periodicals are included, a list of current proceedings and reports of educational associations with their contents is given. References are made to reports of state and city school systems and reports of college presidents. Descriptive and critical annotations are given for some of the entries. Continued by, United States Bureau of Education. Monthly Record. 1912 to date.

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In January, 1912, the Bureau of Education began publishing a monthly record of current educational publications, including books, periodical articles, proceedings and reports of associations. The arrangement is a classified one, with general author and subject index for each number, but no annual cumulation.

Bibliographies of educational subjects are published as bulletins of the Bureau of Education. Some of them are: Bibliography of Science Teaching; Bibliography of Exceptional Children and Their Education; Bibliography of Education in Agriculture and Home Economics; A Teacher's Professional Library; Bibliography of Child Study, etc.

Trade Bibliographies.— There is a class of bibliographies known as trade bibliographies. These are lists issued by publishers or booksellers, and their object is not to aid in selection, but to furnish information about prices, binding, editions, etc., useful to those buying or selling books. Publishers' catalogues should not be used as a guide in choosing the best books on any subject. The chief trade lists in this country are: The United States Catalogue of Books, in print January 1, 1912; entries under author, subject and title in one alphabet, with particulars of binding, price, date, and publisher. White Plains, N. Y. Wilson. 1912. Supplement, 1913–17.

The Cumulative Book Index, monthly, 9 times a year. White Plains, N. Y. Wilson.

Cumulates for the year and forms an annual supplement to the United States Catalogue.

The American Catalogue, first published 1880–81, listing books in print in 1876, has had seven succeeding issues for an average period of five years each, the whole series covering the years from 1876–1910. The Publish-

ers' Trade List Annual is a collection of publishers' catalogues for the year bound together in alphabetical order. Foreign countries have corresponding trade lists.

How to Make a Bibliography or Reference List.— Probably most teachers have looked up material on some subject connected with their school work, though they may not have called it making a bibliography. In collecting even a brief list of references, however, a systematic method of procedure saves time and energy, and an orderly arrangement of material increases the value of the list. The following points should be noted:

1. Familiarity with the Subject.— If the subject is unfamiliar, read the account to be found in a general reference book such as an encyclopedia, if an educational topic, in Monroe's Cyclopedia of Education.

2. Statement of Subject.— State the subject clearly, indicating definitely its scope. This will help you to keep the limits of your subject in mind.

3. Collecting Material. —

(a) *Whole Books.*—(1) Consult the library catalogue and examine the books on your subject which the library contains. (2) Some of these may contain bibliographies which will suggest other titles. (3) Note the list of books given at the end of the encyclopedia article. (4) Consult any of the special bibliographies listed in this chapter which are available and which bear on your subject (e.g., for recent books on an educational topic the chief source of information would be the Bibliography of Education published by the United States Bureau of Education).

(b) *Parts of Books.*— Use the American Library Association Index to General Literature to find parts of books dealing with your subject.

(c) *Periodical Articles.*— Use the periodical indexes which the library contains to find material on your subject which has been published in magazines.

The choice of aids will vary, of course, according to the subject of the bibliography or reference list.

4. Recording Material.—

(a) *Use Slips or Cards.*— Each reference should be entered on a separate slip. The completed list may be copied into a note book or on sheets, but slips or cards should be used for collecting material.

(b) *Accuracy.*— Make each entry accurately and put it in good form to save copying and to save going over the same ground twice. It is advisable to note on the back of the slip the exact source of the reference, e.g., Library Catalogue; A. L. A. Index; Poole's Index, v. 1; Reader's Guide, 1905–09; etc.

(c) *Form of Entry.*—

1. For book: example
   Bourne, H. E.
   The teaching of history and civics in the elementary and the secondary school. N. Y. Longmans. 1902.
2. For part of a book: example
   Saintsbury, George.
   (The) contrasts of English and French literature. (See his Miscellaneous essays. 1892. p. 300–35.)
3. For periodical reference: example
   McCook, H. C.
   Language of insects. (See *Harper's Monthly*, Sept., 1907; v. 115, p. 539–56.)
4. For reference to proceedings of associations: example
   Miller, C. A. A. J.
   Study of exceptional children. (See N.

E. A. Addresses and proceedings, 1908, p. 957–63.)

5. Arrangement of Material.— This will depend somewhat on the subject. Usually the best arrangement is to group the books and parts of books alphabetically by authors and then the periodical articles alphabetically by authors.

Exercises.

Group 1.

1. Name an authoritative history of the French Revolution. Give author, title, date, and number of volumes. Where did you find the information?

2. Name three books, giving author and title, on the history of printing. Where did you find them listed?

3. Where can you find a list of references on Scholasticism?

4. Name a book, giving author and title, on the Loyalists in the American Revolution. Where did you find the information?

5. Name three references to source material on the Plymouth colony. Where did you find the references?

6. Where can you find a critical essay on Washington Irving's Sketch Book? State where you found the reference.

7. Give author and title of a book on educational psychology published in 1910. Where did you find the book listed?

8. Mention (1) a book, (2) a magazine article, on some topic in education written by William C. Bagley since 1909. Where did you find the information?

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Group 2

After consultation with the instructor choose a topic and make a brief list of references, following the directions given in this chapter under How to Make a Bibliography.

Chapter XI

EVOLUTION OF THE BOOK

Ancient Writing.— At some time in the morning of history, primitive man developed the power to express pictorially what he had learned to say orally or by signs. These early records may have resulted from a need for putting facts down in "black and white," or they may have been the simple development of the imitative instinct. Whatever the cause, the savage, using material he had, scratched on bone, and painted on wood and bark and left the record of his civilization.

Materials.— From these pictures and signs developed letters and alphabets and the art of writing. The Ten Commandments were graven on two tablets of stone. The records of the Assyrians and Babylonians were written with the stilus on tablets of moist clay. These tablets were then baked and the writing preserved. Many ancient peoples used leaden tablets, which they inscribed by means of the stilus. Pausanias records having seen the original manuscript of Hesiod's Works and Days written on leaden tablets. Wooden and ivory tablets, two leaves or more, hinged with wire and covered with a preparation of wax, were in universal use in Rome during the Augustan Age and even later. Writing was done on the wax with a metal or wooden stilus, one end of which was pointed for writing and the other left

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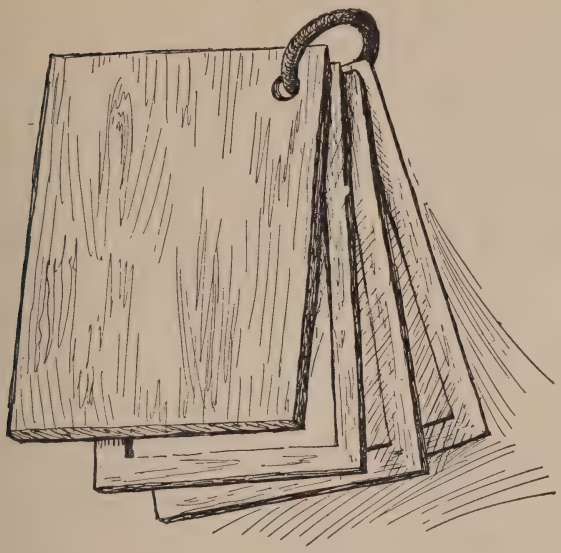

Illustration 9

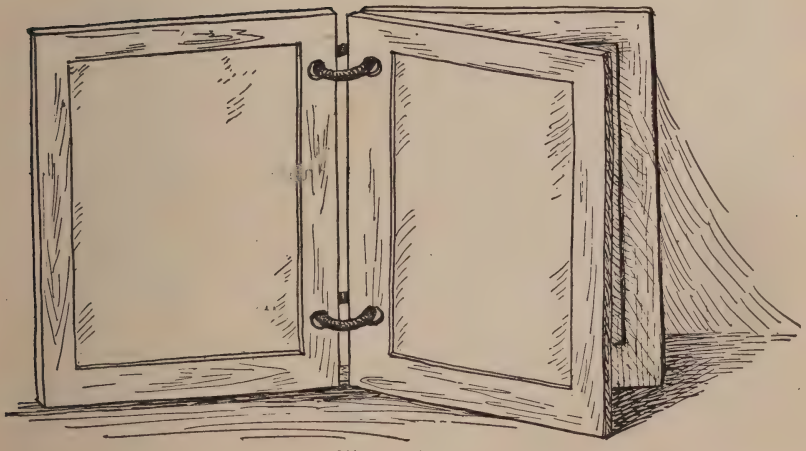

Illustration 10

broad and unsharpened for erasing the impressions made in the wax.

The tablets of metal and wood and the stone inscriptions that have come down to modern times, are records chiefly of the public acts, accounts, etc., of the government and the sacred accounts of the temples. Works of the imagination, the real literature of the Greeks and Romans and other ancient peoples, were written on other material — papyrus and parchment. However, there continued in use in England until the sixteenth century an interesting form of the wooden tablet — the horn book. (See illustration, p. 241.)

Papyrus.— The ancient Egyptians discovered a writing material in the beautiful reed that grew along the banks of the Nile. From this reed they manufactured a papyrus paper earlier than 2300 B. C. The process of manufacture is very clearly described by Professor J. H. Middleton: "The long stem of the plant was first cut up into convenient pieces of a foot or more in length; the pith in each piece was then very carefully and evenly cut with a sharp knife into thin slices. These slices were then laid side by side, their edges touching but not overlapping, on the smooth surface of a wooden table which was slightly inclined to let the superfluous sap run off, as it was squeezed out of the slices of pith by gentle blows from a smooth wooden mallet. When by repeated beating the layer of pith had been hammered down to a thinner substance, and a great deal of the sap had drained off, some fine paste made of wheat flour was carefully brushed over the whole surface of the pith. A second layer of slices of pith, previously prepared by beating, was then laid crosswise on the first layer made

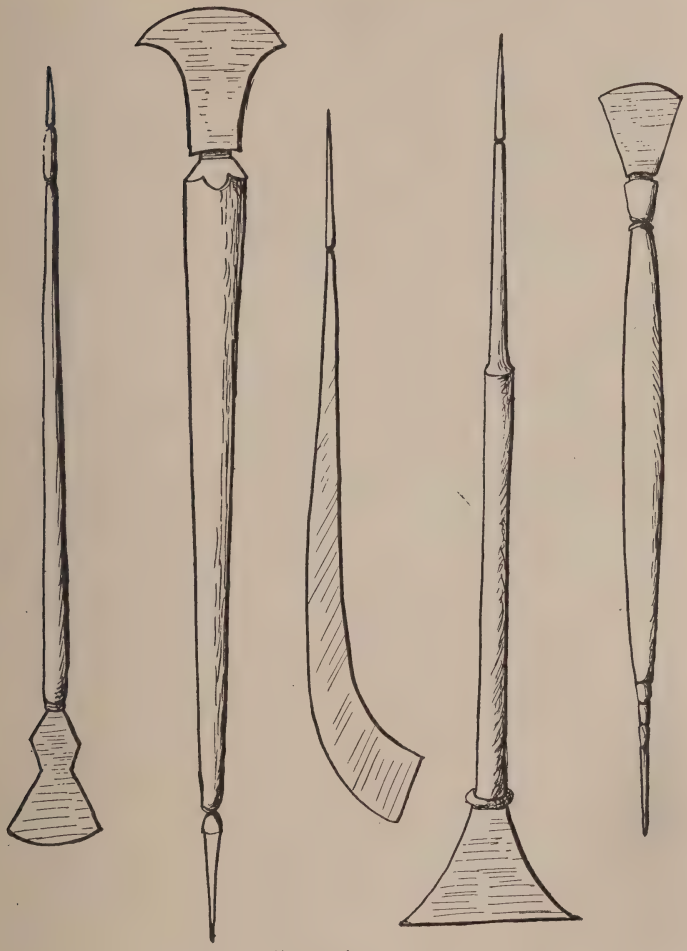

Illustration 11

adhesive by the paste, so that the slices in the second layer were at right angles to those of the first. The beating process was then repeated, the workmen being careful to get rid of all lumps or inequalities, and the beating was continued till the various slices of pith in the two layers were thoroughly united and amalgamated together.

"For the best sort of papyrus these processes were repeated a third and sometimes even a fourth time, the separate slices in each layer being cut much thinner than in the coarser sorts of paper which consisted of two layers only. The next process was to dry and press the paper; after which its surface was carefully smoothed and polished with an ivory burnisher; its rough edges were trimmed, and it was then ready to be made up into sheets or rolls. There was nothing in the method of manufacture to limit strictly the size of the papyrus sheets either in breadth or length; the workman could lay side by side as many slices of the pith as he liked, and slices of great length might have been cut out of the long stem of the *papyrus*. Practically, however, it was found convenient to make the paper in rather small sheets, twelve to sixteen inches."[1]

Writing was done on one side only of a sheet of papyrus, in broad columns, with margins quite like the page of a modern book. Then the sheets of papyrus were glued together along the side edges, broad margins being left on both sides of each sheet for this purpose. About twenty sheets so joined formed the average length of a roll. To the right edge of the last sheet was glued

[1] Middleton, J. H. Illuminated manuscripts in classical and mediæval times, p. 22–23.

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a thin strip of wood and another strip to the left edge of the first sheet. The manuscript was rolled tightly round

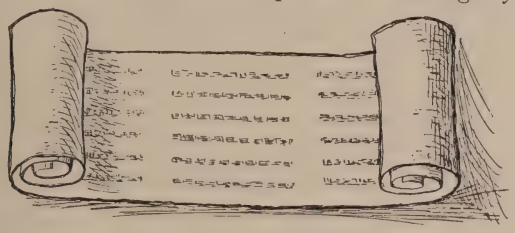

Illustration 12

the right hand stick and was called in Latin "volumen," a thing rolled up, from which we get our word volume.

Papyrus was exported from Egypt to Greece, Rome, and the cities of Asia Minor. Its use continued in Europe into medieval times as late as the eleventh century.

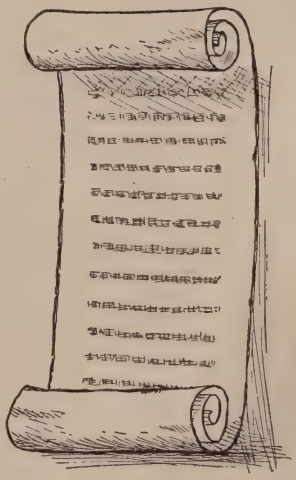

Illustration 13

PARCHMENT.[2]—The skins of sheep and goats were used from very early times for writing material. Herodotus (460 B. C.) in his account of the introduction of the art of writing into Greece by the Phœnicians, mentions the fact that the Ionians called papyrus paper "prepared skins," because they had

2 Cf. Vellum. Properly speaking vellum was made from the skins of calves but the terms parchment and vellum were loosely used and the distinction between them came to be that vellum was used for the finer, smoother, thinner material.

once been in the habit of using skins for writing on.[3] The early name for this writing material was "membrana," but the later Greek and Latin name, "perga-

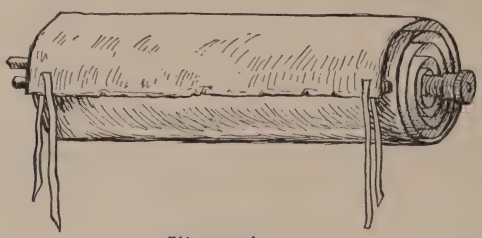

Illustration 14

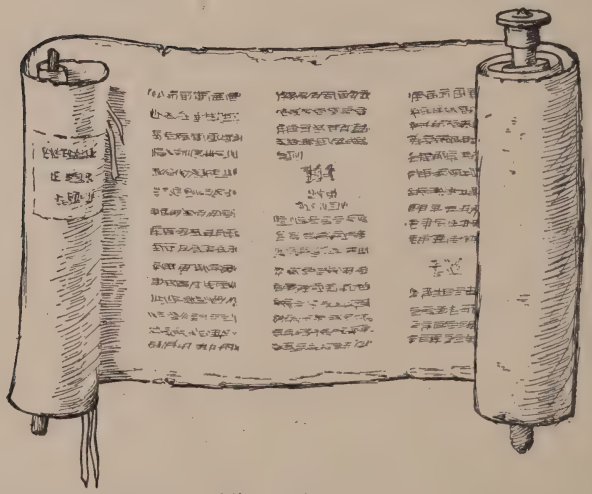

Illustration 15

mena," from which parchment is derived, was given to it because the skins were specially prepared at Pergamon Eumenes II, King of Pergamon, 197–159, B. C., reintr

3 Middleton, J. H. Illuminated manuscripts, p. 14.

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duced the use of skins for writing material and developed and improved the preparation of them, because he could not import papyrus from Egypt. Varro tells the story which Pliny [4] quotes, that the Egyptian kings, jealous of the great library at Pergamon and wishing to prevent its growth, refused to export papyrus to Eumenes.

Parchment had distinct advantages over papyrus as a writing material. It was more durable, tougher for bearing the heavy strokes of a pen, and both sides could be used for writing. While papyrus manuscripts were

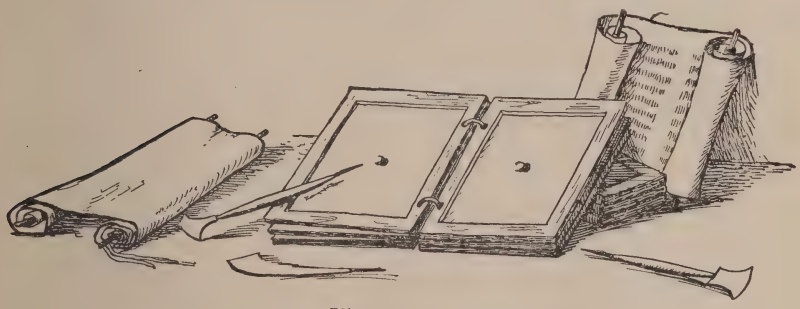

Illustration 16

always of the roll-form, manuscripts written on parchment began to assume the book-form even in classical times.[5] The parchment was cut into leaves, the leaves were folded once, four of these were nested together and sewed in the fold. This combination, called a *quaternion,* in Latin (the source of the word quire), is the beginning of the "section" of the modern book.

Pens and Ink.— For inscribing on stone some form of chisel was used; the stilus, a pointed metal rod, was

4 Natural history, Book 13, Chapter 11 — quoted in Middleton — Illuminated manuscripts, p. 24.

5 Cim, A. Le livre, v. 1, p. 25 and 61.

used for writing on wax and clay tablets; and a reed or quill pen for writing on papyrus and parchment.

The ancients used a black ink for most writing, a thick variety, much like India ink made of lamp-black and gum and water. Red, blue and purple inks were used on ancient manuscripts, the red for writing in headings, notes and titles, the other colors for decoration.

Manuscript Books. Ancient Times.— The profession of scribe was a very important one in Greece and Rome. It corresponded to the professions of printer and publisher of modern times. We know from contemporaneous accounts, that copying was done cheaply and quickly. No authentic records have been left in regard to the manner in which ancient scribes worked, but it is safe to infer that not only did they copy directly from the manuscript placed before them, but a reader often read from a manuscript for a number of scribes to copy simultaneously.

Medieval Books.— After the destruction of Rome by the barbarians, when the priceless public libraries and their books were ruthlessly destroyed, both pagan and Christian scholars the more carefully protected from destruction the contents of their private libraries. At Constantinople the destruction was never so great as at Rome. Many fires did damage, but all through the dark ages Byzantine scholarship preserved the Greek classics. Even in its overthrow by the Turks in 1453, manuscripts were not to any great extent deliberately destroyed at Constantinople. They were sold and scattered over the East and West.[6]

Monastic Scribes.— As early as 386, St. Jerome founded a monastery at Bethlehem where he introduced

[6] Sandys, J. History of classical scholarship, v. 1, p. 437.

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the work of copying manuscripts. He recommended "that form of industry as one of the most suitable occupations of the monastic life."[7] In other eastern monasteries the transcribing of manuscripts was assigned the monks among their manual labors. Thus were examples set to be worked out in greater perfection in the monasteries of the West.

Cassiodorus founded a monastery at Squillace in 540 (?) A. D., where he encouraged his monks to study the classics, not particularly for the sake of learning them, but for a better understanding of the Scriptures. He himself was an expert copyist and he encouraged his monks to do careful work.

At the famous monastery of Monte Cassino, founded by Benedict, the great work of the Scriptorium, which flourished later, not only in the Benedictine order, but also among the Cluniacs, Cistercians, and others, was instituted.

In the monasteries of these Orders there was provided either one large room, called the Scriptorium, usually above the Chapter House; or individual alcoves, called carrels, around the cloister, where the work of copying manuscripts was performed. All transcribing was done under the direction of one supervising officer called the *armarius,* and the rule was laid down that no copyist could alter or change anything. The armarius provided the parchment, the pens, ink and markers for ruling and setting off the margins of the pages; he decided on the size and style of the letters; the monks simply followed directions. In the scriptorium a number of copies of the same manuscript were made simultaneously by the monks copying from dictation, the

7 Sandys. History of classical scholarship, v. 1, p. 621.

armarius usually doing the reading aloud. Where a monastery was provided with carrels instead of a scriptorium, each monk copied directly from the manuscript before him, as was frequently the case also in the scriptorium.

The following vivid account of the daily task of the monastic scribe is taken from Madan's Books in Manuscript, pages 37–41: "A section of plain parchment is brought to him [the monk] to be written on, each sheet still separate from the others, though loosely put in the order and form in which it will be subsequently bound. First, when the style and general size of the intended writing has been fixed, which would be a matter of custom, the largest style being reserved for psalters and other books to be used for public services on a desk or lectern, the sheets have to be ruled. Down each side of the page, holes were pricked at proper intervals with an awl, and a hard, dry, metal stilus used to draw the lines from hole to hole, with others perpendicular to mark the margins; space was also left for illuminations when the place could be judged beforehand. . . . The scribe has now his ruled leaves before him, his pen and ink in readiness, and the volume to be copied on a desk beside him: he may begin to transcribe. How simple it seems! He is forbidden to correct, but must simply copy down letter for letter what is before him; no responsibility, except for power of reading and for accuracy is laid on him. Yet all who know human nature, or who have studied palæography, will acknowledge that the probability against two consecutive leaves being really correctly transcribed is about a hundred to one . . . the wonder is, not that there is so much cause for critical treatment of the text of an ancient author, but that there

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is so little. When the copyist had finished a quaternion, the writing was often compared with the original by another person. . . . Next, the sheets were given over to the rubricator, who inserted titles, sometimes concluding notes (called colophons), liturgical directions, lists of chapters, headlines and the like; and finally, if need were, to the illuminator. Nothing then remained, but that the binder's art should sew together the sections and put them in their covering. . . .

"The common binding in the Middle Ages for books of some size and interest was leather, plain or ornamented, white or brown, fastened over solid wooden boards, with raised bands, four or five in number, across the back. The sewing of the sheets and passing of the thread over these bands usually results in a firmness and permanence which no ordinary modern book possesses: not infrequently the solid oak sides may have given way from too great rigidity under violent treatment, while the sewing remains perfectly sound. In general, however, the oak sides are as permanent as the back and the solid pegging by which the parchment strings projecting from the thread-sewn back are wedged into the small square holes and grooves cut in the oak sides, is a sight worth seeing for workmanship and indestructibility."

Sometimes secular scribes were employed to come into a monastery and help with the work of copying; and the ornamentation, or illumination, as it is called, of manuscripts was often done by outside help, "when the abbey could not itself provide men capable of finishing off the manuscript by rubrication and painting." [8]

In the tenth, eleventh, and twelfth centuries the great-

[8] Madan. Books in manuscript, p. 36.

est copying was done in the monasteries throughout Ireland, England, France, Germany, and Italy. Toward the end of the thirteenth century, the universities began to supervise the texts copied for their use, and gradually the industry passed from the monasteries into the hands of secular scribes licensed and controlled by the universities.

It is to the monasteries first and then the universities before the Renaissance, that we are indebted for the preservation and multiplication of the manuscripts of Greek and Roman classics and the beginnings of all modern literatures.

The Printed Book.— The intermediate step between books written by hand and books printed from movable type, was the block-book — a book printed from blocks of wood, with both text and illustration carved upon the same block.

Block-Books.— Block-printing had been practised by the Chinese as early as the sixth century, A. D., but it was not until the beginning of the fifteenth century that block-books were printed in Europe and so it is reasonable to suppose that block-printing in Europe developed quite independently of the Chinese invention. Even after the invention of movable types block-books continued to be issued during the fifteenth century. The number of different block-books in existence is estimated at almost one hundred.

Among the best known of the earlier block-books are the *Ars Moriendi,* the *Biblia Pauperum,* the *Apocalypse of St. John,* and the *Canticum Canticorum.* The *Speculum Humanae Salvationis* (Mirror of Salvation) is perhaps the most famous block-book because of the important place it holds in the history of printing. It is like

the block-book proper in that the pictures are printed from blocks; but the text, except in the case of one of the four editions, is printed from movable type, like the ordinary printed book. The sheets of the *Speculum* were arranged in quires, though printed on one side only, instead of being made up of the usual single sheets of the earlier block-books.

Movable Types.— When printing from movable types first began is still obscure. Contemporary accounts in the archives of Avignon show that experiments in printing with some kind of movable types, were being made there in the year 1444; and claims have been made in Holland for the invention by Laurens Janszoon Coster of Haarlem as early as 1440; but the earliest specimen of printing from movable types, known to exist, was printed at Mainz in 1454. This is the famous *Letter of Indulgence,* issued by Pope Nicholas V to the supporters of the King of Cyprus against the Turks. A copy of this, bearing the date of November 15, 1454, is now preserved in the Meerman-Westreenen Museum at The Hague. "In the years 1454 and 1455 there was a large demand for these Indulgences, and seven editions were issued. These may be divided into two sets, the one containing thirty-one lines, the other thirty lines; the first dated example belonging to the former. These two sets are unmistakably the work of two different printers, one of whom may well have been Peter Schoeffer, since we find the initial letters which are used in the thirty-line editions used again in an *Indulgence* of 1489 certainly printed by him. Who then was the printer of the other set? He is generally stated to have been John Gutenberg; and though we have no proof of this, or indeed of Gutenberg's having printed any book at all, there is a

strong weight of circumstantial evidence in his favour." [9]

Gutenberg's fame rests upon two editions of the Bible, known as the 42-line and the 36-line Bible, which were printed by him at Mainz, the former probably in partnership with Fust. They are both Latin editions and the figures indicate the number of lines in a column to the page. The 42-line Bible is more generally called the Mazarin Bible, because the first copy that attracted attention belonged to the library of Cardinal Mazarin. The 36-line Bible is called the Bamberg or Pfister's Bible, because Albert Pfister of Bamberg at one time owned the type.

About 1450, John Fust, a wealthy citizen of Mainz, supplied the money with which Gutenberg carried on his work of printing. In 1455, Fust sued Gutenberg to recover the loan, and won the suit, whereupon the press passed out of the possession of Gutenberg. The business was continued by Fust and Peter Schoeffer, his son-in-law, who had been in the employ of Gutenberg. This firm issued its first and most perfect work in 1457 — a Psalter — and the first book with a printed date.

From Mainz, the art of printing was soon carried to other parts of Germany, to France, to Italy, and to England. To Italy and France, German printers introduced the art and set up printing presses; but to England an Englishman, William Caxton, born in Kent, brought the art that he had learned in Cologne and set up a press in Westminster.

Famous Printing Presses.— Of early presses outside of Mainz, the most famous were those of Sweynheim and

[9] E. Gordon Duff. Early printed books, p. 22. The student is referred to the Encyclopedia Britannica under the article Typography for a full discussion of the invention of printing.

Pannartz, established at Rome in 1465; Aldus Manutius, at Venice in 1494; Antony Koberger, at Nuremberg in 1472; Crantz, Gering and Friburger at Paris in 1470; William Caxton at Westminster in 1477; Wynken de Worde, successor to Caxton, in 1491; Richard Pynson at London in 1493.

In the 16th and 17th centuries the most celebrated presses were the Elzevir in Leyden; the Estienne in Paris; the Plantin in Antwerp; and the Cambridge and Oxford University Presses in England. The first press in North America was established at Cambridge, Massachusetts, in 1639. Its important productions were The Bay Psalm Book, printed in 1640; Eliot's Indian Bible in 1663; and The New England Primer between 1687 and 1690. Printing was begun in Boston in 1676; in Philadelphia in 1685 and in New York in 1693. After the revolutionary war printing presses were rapidly established throughout the country.

Famous presses of the 18th century were those of John Baskerville at Birmingham (England); of Robert and Andrew Foulis at Glasgow; of Bodoni at Parma; of the Didots at Paris; and in America of Benjamin Franklin, established in Philadelphia in 1728 under the firm name of Franklin and Meredith.

Among the well-known presses of the 19th and 20th centuries, the following are famous for the excellence and beauty of their typography:

The Chiswick Press was founded about 1810 by Charles Whittingham at Chiswick. In 1843 at this press the use of old face Caslon type was revived. The Diamond Classics,— miniature editions, noted for their utility and beauty — printed for the publisher, William Pickering, are the most characteristic volumes of this press.

In 1890 William Morris established his Kelmscott Press at Hammersmith. Of the fifty-three books printed there, all are noted for the ornamental character of their type and border decorations, and of them the edition of Chaucer, printed in 1896, is the most famous.

Among the private presses of England the Doves Press, under the management of Mr. J. Cobden Sanderson, is the next most distinguished after the Kelmscott. The character of its work is less decorative than that of the Kelmscott, but more pleasing in its typographical simplicity.

In America the DeVinne Press, founded by Theodore L. De Vinne in New York in 1883, has a world-wide reputation for the excellence of its press-work. The Merrymount Press, established at Boston in 1893 by Mr. D. B. Updyke, has been a prominent contributor to the best printing in America. "The aim of the Press has been to undertake the work of to-day in the spirit of the best days of printing."

Later Developments.— The subsequent development of printing is largely a record of new and improved processes and machinery. Stereotyping, electrotyping, the invention of the linotype and the monotype have reduced the work of cutting and setting type by hand; have minimized the wear and tear on types; and in many other ways revolutionized the art of printing. The evolution of the press from the wooden screw, hand press of Gutenberg to the cylindrical, electric press of to-day has been the second great factor in the advancement of printing. The student will find a full account of these developments in any good encyclopedia.

Types.— For our particular purpose and study it is necessary, however, to know at least the important sizes

and styles of type used in printing books. Until 1886 the various sizes of type were designated by names, but owing to the fact that the standards were not accurate, types of the same name, and supposedly of the same size, made by different foundries, could not be used side by side. Then the U. S. Type Founders Association selected the pica as a standard of measurement and by dividing it into twelve equal parts and using a twelfth part — $\frac{1}{72}$ of an inch — called a "point" as a unit, they established a base for determining the sizes of all other bodies of type. All bodies are estimated on multiples of this "point" — the pica, 12-point; double pica 24-point, etc., — and the numerical names are now used to designate them. The following illustrations show the sizes of type most commonly used in books: [10]

This line is set in 5-point or Pearl
This line is set in 6-point or Nonpareil
This line is set in 7-point or Minion
This line is set in 8-point or Brevier
This line is set in 9-point or Bourgeois
This line is set in 10-point or Long Primer
This line is set in 11-point or Small Pica
This line is set in 12-point or Pica

There are too many styles or "faces" of type to be described in this brief account; for convenience, therefore, is given the following illustration of types which are commonly used in book-work:

This line is set in roman
This line is set in italics
This line is set in bold-face
This line is set in Caslon
This line is set in Gothic

[10] See De Vinne, Plain printing types, 1906, for full descriptions and illustrations of types.

Illustrations.— The illustration of books began before the invention of printing, with the crude wood-cuts of the block-books. Originally, designs were drawn on boards of pear, apple or sycamore wood, and cut in *relief* with a knife.

Wood Engraving.— This manner of wood-cutting continued until the eighteenth century when Thomas Bewick (1758–1828) in England, began to use blocks of box-wood, engraving his design across the grain of the wood with a burin. In the sixteenth century in Germany, the art of wood-engraving had received a new impetus in the work of Albert Dürer, who drew his pictures on wood and had them faithfully cut by the engraver. Holbein's Dance of Death (1538) cut by Hans Lützelburger on wood, reached the high-water mark of wood-engraving. Then the art steadily declined until the great revival under Bewick and his successors. Bewick's most famous works are Select Fables, 1784; History of Quadrupeds, 1790; History of British Birds, 1797–1804. About 1861 it became the general practice to photograph the artist's drawing on the block, and so preserve the original with which to compare the engraver's work. Another development about this time was to make a metal cast of the wood-block and print from it. In the early 60's among the most famous illustrators was Arthur Boyd Houghton, whose work was engraved on wood by the Dalziel brothers. The Arabian Nights published in 1865 by Ward, Lock and Co. and Don Quixote published in 1866 by Warne, both contain some of his most remarkable work. At the present time the best wood-engraving is done in America. From the 80's on fine examples have appeared in the magazines — in the *Century* in par-

ticular — where Timothy Cole's copies of paintings by the Old Masters have been exquisitely printed.

Printing illustrations from wood-blocks was usually done in the same manner as printing from type. The modern method of making a metal plate from the wood-block has not changed the manner of printing, for the plate is nailed to a block to make it "type-high," i.e., on a level with the type, and it is used side by side with the type.

Line Engraving.— In line engraving a very highly polished metal plate, either copper or steel, is used; with a burin, the design is cut, in reverse, in the metal. The result is an *intaglio* engraving, just the opposite of the design in *relief* which is cut out on a wood-block. This method of engraving was begun in Europe in the 15th century. The art came to England about 1588 and continued to flourish there until the middle of the 19th century.[11]

Steel Engraving.— In 1820 steel plates began to be used instead of copper. Steel was a more durable metal and could stand more wear and tear in printing; as a consequence it was cheaper and more books were illustrated than ever before. "The actual difference between a line engraving executed on copper and one engraved on steel . . . is so slight in a print that the one is not distinguishable from the other."[12]

Etching.— This kind of engraving is done on a metal plate, usually copper. The plate is heated and then coated with a "ground" of asphaltum, burgundy-pitch and beeswax. It is then held over the flame from a bunch

11 Hayden. Chats on old prints, p. 143.
12 Ibid., p. 208.

of lighted tapers until the etching-ground is covered with a deposit of smoke. At this point it is ready for the design, which is drawn in reverse, by means of an etching needle. The needle cuts away the ground, leaving lines of copper exposed. The back of the plate is covered with varnish and then the plate is put into an acid bath. This mixture of nitric acid and chlorate of potash can touch the copper only where the design has been drawn with the needle. The acid bites into the metal and leaves a design. When the process of "biting in" has been finished, the wax and varnish are removed and the plate is ready for printing.[13] Etching is more really artistic than other forms of engraving, due to the fact that more artists have done their own etching than have cut their designs in wood or engraved them with the burin.

Mezzotint.— In mezzotint engraving the copper-plate is "grounded" by running over the plate in every direction with a "sort of chisel, two and a half inches broad, sharpened to the segment of a circle, and with its surface engraved in many fine ridges, producing points at the edge."[14] This process produces a "burr" over the plate and the design is made, not by cutting or "biting in" lines, but by scraping down the "burr" and smoothing out parts not to be printed. It is a better method for reproducing portraits than landscapes.

Aquatint is another method of engraving and resembles etching. The plate is "grounded" by dusting it with finely powdered resin, or by covering the surface with a solution of resin dissolved in spirits of wine. After that the design is put on in very much the same way

13 Ibid., chap. 2.
14 Hamerton. Graphic arts, 1883, p. 483.

as in etching and the plate is put in an acid bath for "biting."

LITHOGRAPHY, as the name implies, is the art of drawing designs on a special kind of stone, from which impressions can be made on paper. It was invented in 1798 by Alois Senefelder of Munich. The drawing is made on the stone with a greasy ink or chalk; the surface is then washed "with weak nitric acid and water to fix the drawing and somewhat reduce the surface of the stone; if the stone be now covered with gum, allowed to dry, and then inked, the ink adheres only to the drawing; and if a sheet of paper is placed on it, and the whole passed through a press, a print, or rather the drawing in ink will come off on the paper. This is roughly the art of lithography." [15]

Photo-Mechanical Processes.—Such were the chief methods of illustration up to about 1876 when the invention of photographic processes of reproduction largely superseded the work of the artist-engraver. Practically all book illustration is now done by some photo-mechanical process. While these methods have lowered, perhaps, the plane of artistic illustration, they have, nevertheless, broadened the field to such a remarkable extent, that a knowledge of, and a demand for, good illustration were never so great as now.

HALF TONES are made by photographing the drawing or photograph that is to be printed, through a "screen." This "screen" is made by placing together two thin pieces of plate glass, on which a series of parallel lines have been ruled diagonally. These intersecting lines give the effect of "mosquito-netting." With this screen directly in front of the negative, "the subject is photo-

[15] Pennell. Illustration of books. 1896, p. 112–3.

graphed and the result is a negative completely covered with a mass of fine transparent lines and dots."[16] A print is made from this negative on a copper plate and the design is etched in *relief* for printing. Photographs and almost any colored subject are reproduced by this process.

THREE COLOR PROCESS.— This method aims to take any colored subject " and by photographing it three times, each time through a different colored piece of glass, to divide all the colors into what are called the three primary colors — red, yellow and blue. From each of these color separations a half-tone is made, and when these plates are put on the printing press, and the impressions are printed over each other in yellow, red and blue inks, respectively, the result is a printed picture reproducing correctly all the colors of the original subject."[17]

ZINC ETCHING.— This process, often called " line engraving," is the simplest form of photographic reproduction and is used for printing any line drawing in black and white. The drawing is photographed on a sensitized zinc plate. The lines of the picture are protected by a coating of resinous powder, which is melted on the plate and which adheres to the design, but not to the rest of the plate. The plate is put into a strong solution of nitric acid, which eats away the unprotected parts and leaves the design in relief. Mounted on a block, it is made type-high to be used for printing along with the type.

PHOTOGRAVURE.— Directly opposite from the *relief* plates made by the half-tone and zinc-etching processes, is the photogravure, or *intaglio* plate. It is a very ex-

16 Hitchcock. Building of a book. 1906, p. 170.
17 Ibid., p. 174–5.

pensive method of reproduction and is suitable only for limited editions and editions-de-luxe. There are several ways of making photogravure plates; the main point is that a copper plate is printed from a photographic positive which has been covered with a gelatine film, and the print is then etched in the copper. It is the most artistic of all photographic processes, but its cost limits the use of it.

Pedagogical Value of Illustration.—To-day when illustration has become so universal, and when much of it is so artistically mediocre, an additional responsibility is put upon the teacher and the librarian in the matter of book selection.

The pedagogical value of the illustrated book is recognized more than ever before and it is necessary that illustrations have the qualities of both accuracy and artistic fitness. Does the illustrator faithfully portray the idea of the author? Is the illustration so arranged that it comes near the matter it is describing? If the illustration is in color is it free from a glaring and crude quality? Has it the quality of imagination that arouses interest? These are the chief tests of the pedagogical value of an illustration.

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BOSTON PUBLIC LIBRARY

Chapter XII

HISTORY OF LIBRARIES

With the development of literature and the evolution of the book, there arose, naturally, the question of collecting and preserving books for use, and so the history of libraries begins.

The first collections of books were probably those gathered together in the sacred temples and in the palaces of the kings of ancient times. These were not books in the modern sense, but were records, chiefly of religious matters, and annals of the kings, written on clay tablets.

Ancient.— In Assyria and Babylon, at Nineveh and Nippur, were the earliest collections of which we know anything. Assurbanipal's library at Nineveh consisted of some ten thousand distinct works — clay tablets with cuneiform inscriptions, including works in history, astronomy, and religion; school-books and dictionaries in the original languages and in translations. Many of these tablets are now in the British Museum, and among them, one on which the books are catalogued by subject. Excavations at Nippur by Professor Hilprecht disclosed a number of rooms adjoining the Temple, where clay tablets were arranged on shelves of clay. These tablets were also grouped by subject and the contents of the twenty-five thousand different tablets covered a variety of subjects.

Egypt.— In Egyptian libraries books consisted of

papyrus rolls. The earliest authentic date of any collection of these records is 3000 B. C. and we find reference to special libraries from 1500 to 1300 B.C., but it was not until the time of the Ptolemies from 300 to 200 B. C. that the great library at Alexandria was begun.

Greece.— There are almost no records of any libraries in Greece. The only authentic information we have is that Aristotle, Plato, Euripides and a few other famous men collected books. It is known also that 100 volumes were annually presented by the youth of Athens to the library of the Ptolemaion, " which was founded at Athens early in the Alexandrian age." [1] Cicero mentions the fact that there was an infinite number of books in the various libraries of Greece.[2]

Alexandria.— It was a Greek, Demetrius of Phaleron, who suggested to Ptolemy I the idea of founding the great library in the Greek city of Alexandria, and Greek scholars became its successive librarians. Here the learned men of the civilized world gathered to study and in this great library began the work of editing the texts of Greek literature and disseminating them. The number of volumes in the Alexandrian library is variously estimated from 200,000 to 700,000 papyrus rolls. In 47 B. C. it suffered the loss of 40,000 books, when Julius Cæsar set fire to the arsenal near by. The story goes, according to Plutarch, that Mark Antony presented 200,000 books from the library at Pergamon, a great rival of the Alexandrian library, to Cleopatra, who added them to the collection at Alexandria. The great library was destroyed during an invasion in 272 A. D. by the Em-

1 Sandys, John. History of classical scholarship. 1906, v. 1, p. 87.

2 Cicero. Tusculan disputations, II: 6. This statement, however, taken with its context does not lack evident exaggeration.

peror Aurelian. A smaller collection of books in a library called the Serapeion continued in existence for a century longer when it too was demolished in 391 A. D. during the reign of Theodosius I. After this the remnant of books was probably scattered among various temples; no authentic record exists of their actual fate.

Pergamon.— Next in importance to the Alexandrian libraries was the library at Pergamon, the largest city in Asia Minor. To Eumenes II, 197–159 B. C., is given the credit of having founded the Pergamene library. Its collection of books, though never so large, rivalled the Alexandrian collection, and scholars flocked to it also. The head of the Pergamene school, Crates of Mallos, probably introduced the real study of literature to Rome when he visited there in 169 B. C. and it is supposed that his description of the Pergamene library had an influence on the building of Roman libraries.[3]

The city of Pergamon became a Roman city by the gift of its last king, probably on account of the pressure of the Roman arms, but it is not known whether any part of the library was left to bequeath.

Rome.— Julius Cæsar planned to establish public libraries in Rome and commissioned Terentius Varro, "the most learned of the Romans," to collect and arrange the books, but Asinius Pollio had the distinction of being the first to dedicate a library to the public. This library was built on the Aventine Hill in 39 B. C. Greater than this, however, were the two libraries erected by Augustus — the Octavian and the Palatine. These buildings were modelled after the Pergamene library — a temple surrounded by colonnades from which opened a library. The library proper consisted of two compart-

3 Sandys. History of classical scholarship, v. 1, p. 159.

ments, one for Greek and the other for Latin books, separated by a large curia. The Octavian building was burned when Nero fired Rome; and the Palatine was destroyed during the reign of Commodus about 190 A. D.[4]

The greatest of all Roman libraries, the Ulpian, was founded by Trajan about 100 A. D. It was also modelled on the Pergamene plan with two different rooms for Greek and Latin books. In this library were kept also the Roman archives. Although the books were removed to the Baths of Diocletian about 305 A. D. they were in use until the latter part of the fifth century.

Towards the close of the fourth century there were twenty-eight public libraries in Rome and many others throughout the provinces. With the downfall of the Western Empire in 476, the literary activities of Rome were very nearly at an end and the history of ancient libraries may be said to cease.

Mediæval Libraries.— In 330 A. D., when Constantine the Great moved the seat of empire from Rome to Byzantium and founded Constantinople, many Greek scholars followed him. He began the collection of manuscripts particularly of Christian literature, and his immediate successors continued the work until a large library was formed. Julian, the Apostate, founded a library of pagan literature. Libraries were founded in the monasteries of the East and many of the Greek classics were preserved therein throughout the Dark Ages, particularly in the monasteries of Mount Athos.

Monastic Libraries.— As the libraries in these eastern monasteries saved Greek literature from entire destruction through the Dark Ages, so, too, the monasteries of

4 Savage, Ernest. Story of libraries, p. 17.

the West did a like service in preserving the manuscripts of Latin literature. In miraculous ways manuscripts were saved from the destroying hordes of vandals and found their ways to these safe, monastic retreats. Here they were copied by the monks, and together with church service books and works of theology, constituted the beginnings of monastic collections.

Among the most famous monastic libraries in Italy were those at Monte Cassino founded by St. Benedict in 529; at Squillace, by Cassiodorus about 540; and at Bobbio in Northern Italy, by an Irish monk, St. Columban, in 615. In France the principal monastic libraries were those of Cluny, Fleury, and Corbie; in Germany, those of Fulda, Corvey, and Reichenau.

The Benedictine Order was noted for its libraries, and in England no less than on the Continent did their monks establish them — at Canterbury, York, Wearmouth, Jarrow, Whitby, Glastonbury, Peterborough, and Durham.

With the dissolution of the monasteries during the reign of Henry VIII, "their libraries were dispersed, and the basis of the great modern libraries is the volumes thus scattered over England." [5]

University Libraries.— We have seen, in Chapter XI, how the work of copying manuscripts was gradually shifted from the monasteries to the universities. With the work of producing texts there developed the need of collecting them as well, and from the thirteenth century on, libraries were gradually founded in the mediæval universities of Italy, France, Germany, and England. "The fifteenth century was everywhere an age of Library-making; in the Library, the solitary student,

[5] Madan, Falconer. Books in manuscript, p. 76.

weary of the disputations of an effete scholasticism, could find richer intellectural pastures for himself." [6]

Renaissance Libraries.— With the Revival of Learning there came, not only a thirst for knowledge, but to a group of famous men — rulers and scholars — the burning desire to collect manuscripts. These private collections of books are in large measure the beginnings of the great national libraries of Europe. Petrarch and Boccaccio were both eminent and assiduous collectors. They not only visited many places themselves in search of books, but they employed agents to travel over Europe in quest of them. Niccolo de Niccoli, 1364–1423, another famous collector, left over 800 manuscripts, which at his death came under the control of Cosimo de Medici. These, together with other collections formed by Cosimo, became the foundation of the Laurentian Library in Florence.

Associated with Cosimo was Tommaso Parentucelli, 1398–1455, afterwards Pope Nicholas V. He catalogued Niccolo's collection and "added to the catalogue the titles of books he thought necessary to make the collection representative." [7] His love of books and his bibliographical knowledge were later put to excellent use, when as Pope he reorganized the Vatican Library, the foundation of which had been laid at the end of the fourth century.

In England, Duke Humphrey of Gloucester gave 600 manuscripts of his fine collection to the University Library of Oxford, afterwards the Bodleian. Richard de Bury, bishop of Durham, was the most energetic collector

6 Rashdall, Hastings. Universities of Europe in the Middle Ages. 1895, v. 2, p. 463.

7 Savage. Story of libraries, p. 71.

in England. He travelled on the Continent in search of manuscripts and set up a scriptorium in his house where he had copies written and illuminated and bound. He gave to Durham College, now Trinity, Oxford, a part of his collection and drew up a set of rules to regulate the lending and use of his books.

With the invention of printing in 1450, the character and development of libraries were so radically changed that by the beginning of the sixteenth century we may well regard the mediæval period as ended.

Modern Libraries.— For three centuries the history of libraries is largely a story of accumulating books for the use of a very limited number of people, the scholars of the world, and to-day these same great libraries are the laboratories of scholarship the world over.

European.— In Italy the Vatican Library at Rome is renowned for its collection of important manuscripts. Among its treasures are Cicero's De Republica; Virgil manuscripts of the fourth, fifth, and sixth centuries, and a Bible of the fourth century. The Ambrosian Library at Milan, the Laurentian at Florence, and the Library of St. Mark at Venice complete the list of the most important libraries in Italy.

The Bibliothèque Nationale, the national library at Paris, is the largest and finest library in the world. It has grown since the fourteenth century and is the continuation of the old Royal Library. It "owes much to the pride with which not only France, but the ambassadors of France in foreign countries, have regarded it, as well as to the distinguished librarians who have fostered it, from DeThou and Colbert to M. Léopold Delisle." [8]

8 Madan. Books in manuscript, p. 89.

The Mazarine Library, the Library of the Sorbonne, the Bibliothèque St. Geneviève, and the Arsenal Library, all in Paris, have important collections.

Germany has a large number of public and university libraries, many of which have renowned collections of priceless books. The Royal Library of Berlin, the Munich Royal Library, the university libraries of Göttingen, Heidelberg, and Leipsic have many treasures in both manuscripts and books.

In other European countries there are not so many libraries nor perhaps such famous ones as those already noted, but the Imperial library at Petrograd (St. Petersburg), with its collection of nearly three million printed books and over two hundred thousand manuscripts, many of them rare, with its treasure — the Codex Sinaiticus of the Greek Bible; its almost perfect sets of books from the Aldine and Elzevir presses and many other priceless possessions, takes rank among the four or five chief libraries of the world.

Spain has two important libraries, the Escorial and the National Library at Madrid. The Imperial Library at Vienna, the Royal Library at Brussels and in the Scandinavian countries the university libraries of Upsala and Christiania are all famous.

To American librarians the libraries of England are of greater interest and importance than those of any foreign country. The student of educational history needs to know when and how were founded the British Museum and the Bodleian; what are the chief treasures to be found in them and their contribution to educational development.

British Museum.— England's national library was founded in 1753. It was begun by uniting three private

collections of great extent: the Cottonian, the Harleian, and the Sloane libraries. To these was added the Royal Library, by George II in 1757. In 1759 it was opened at Montagu House under the name British Museum. The Royal Library collection had been very slowly accumulated by the kings of England from the time of Henry VII, and with no large or very notable addition until the time of James I, when Prince Henry secured the addition of a choice collection of manuscripts.

The Cottonian library was collected by Sir Robert Bruce Cotton, 1571–1631. It "contains many survivals from the old monastic collections";[9] and "the chartularies of English abbeys, English historical deeds, and an immense series of English state papers are among the chief features of the library."[10] In 1700, Sir John Cotton, grandson of the founder, put the collection into the hands of trustees for "public use and advantage."

The Harleian library collected by Robert Harley, Earl of Oxford, 1661–1724, numbers nearly 8,000 manuscripts and over 41,000 charters and rolls. It comprises works on English history, theology and general literature. Parliament bought this collection for ten thousand pounds and in 1753 transferred it to the Museum.

The Sloane collection comprised books, manuscripts and curiosities of various kinds gathered together by Sir Hans Sloane. After his death in 1752 it was purchased by the government for twenty thousand pounds and it was also added to the Museum.

To these collections others of great value have been added until to-day the collection has reached over three million books. "Among English-speaking peoples the

9 Savage. Story of libraries, p. 132.
10 Madan. Books in manuscript, p. 81.

library of the British Museum stands without a rival, whether we regard the size or the importance of its printed and manuscript treasures." [11]

The Bodleian Library, Oxford, is, historically, the most interesting library in the world. Its foundation, begun with a small collection of books in St. Mary's Church, was greatly enriched between 1439 and 1446 by a donation of manuscripts from Humphrey, Duke of Gloucester. This gift necessitated more room, and an upper story, which became "Duke Humphrey's Library," was added to the Divinity School. This room still exists, the oldest part of the Bodleian, though the books and furniture were ruthlessly destroyed by Edward VI's Commissioners in 1550.

Sir Thomas Bodley, ambassador to France and Holland under Queen Elizabeth, and a scholar, retired from court life and went to Oxford with the purpose of rebuilding the library. He set diligently to work refitting Duke Humphrey's Library; he used his influence in every quarter and secured valuable donations, and in 1602, the new library, possessed of some 2500 books and manuscripts, was opened. In 1610 Sir Thomas secured from the Stationer's Company the agreement to give to his library a copy of every book published in the kingdom.[12] This same year, 1610, he began the building of the main part of the quadrangle which is now the Bodleian, and before his death in 1613 had secured promises of other valuable gifts. The library continued to grow and passed through the Civil War unscathed. It suffered at the

11 Madan. Books in manuscript, p. 80.

12 This is the first library in England to receive the copyright privilege. Four others now have it: the British Museum, Cambridge University Library, Advocates Library, Edinburgh, and Trinity College Library, Dublin.

hands of careless librarians through the eighteenth century and even into the nineteenth, and now numbers over 800,000 volumes. "In the importance of its individual treasures it ranks nearly first among the collections of the world. Its Oriental manuscripts, Biblical codices, and Rabbinical literature are unrivalled; in materials for English history it is particularly rich, while its series of Greek and Latin *editiones principes* is unquestionably one of the finest." [13]

Charles Lamb has expressed the charm of the Bodleian in his essay, "Oxford in Vacation"; "Above all thy rarities old Oxenford, what do most arride and solace me, are thy shelves . . .

"What a place to be in is an old library! It seems as though all the souls of all the writers that have bequeathed their labours to these Bodleians, were reposing here, as in some dormitory, or middle state. I do not want to handle, to profane the leaves, their winding sheets. I could as soon dislodge a shade. I seem to inhale learning, walking, amid their foliage; and the odour of their moth-scented coverings is fragrant as the first bloom of those sciential apples which grew amid the happy orchard."

Other English Libraries.— Cambridge University Library, with its valuable collections and very liberal lending privileges; the John Rylands Library, Manchester, with its 2500 incunabula (books printed before 1500); the Advocates Library, Edinburgh, founded in 1682; and the Library of Trinity College, Dublin, with its treasure — the Book of Kells — an eighth century manuscript and one of the most beautiful in the world, are the next in importance of the libraries of Great Britain.

13 Savage. Story of libraries, p. 154–5.

American Libraries.— The history of library development in the United States dates from the seventeenth century. Beginning with the private libraries of the colonial ministers, whose small collections of books in some instances became the foundations of college and other libraries, the development spreads out in four or five directions, and in the latter part of the nineteenth century evolves a distinctly American and democratic type — the tax-supported or free public library.

College Libraries.— The first kind of library founded in America was a college library, that of Harvard College in 1638. It began with a small collection of books given to the college by the Reverend John Harvard and for two hundred years was the largest library in the country. In the eighteenth century six other college libraries were founded: Yale in 1700; Princeton in 1746; University of Pennsylvania in 1755; Columbia in 1757; Brown in 1767, and Dartmouth in 1770. The nineteenth century has witnessed the development of libraries in every State University and in every standard college in the country. The larger university libraries all have valuable, and some of them, notable collections of books. These libraries are primarily for the use of their own students and faculties, but the very liberal custom of inter-library loans makes the particular, the rare, the valuable book accessible to smaller and less fortunate libraries whose readers may wish to use such books for serious work.

Proprietary and Subscription Libraries.— Library development branched out in another direction when Benjamin Franklin in 1731 began in Philadelphia the first subscription library in this country. "And now I set on foot my first project of a public nature, that for a sub-

scription library. . . . I was not able with great industry, to find more than fifty persons, mostly young tradesmen, willing to pay down for this purpose forty shillings each, and ten shillings per annum. On this little fund we began. The books were imported; the library was open one day in the week for lending to the subscribers, on their promissory notes to pay double their value if not duly returned." Begun as a subscription library, this foundation developed into a proprietary one — the Library Company of Philadelphia.

Subscription and proprietary libraries, though different in conception, for our purpose of studying types, may well be grouped together. "These libraries represent more or less completely the principle of corporate ownership instead of fees, and, if we judge by their atmosphere, there is just the difference between the proprietary and the subscription library in the attitude of its patrons that there is between the proprietor of land and the tenant." [14] The idea of financial interest in the books whether as stockholder in the corporation or simply as renter, is the point of interest between this type of library and other types. Besides Franklin's library, the Charleston Library Society (1748), the New York Society Library (1754), and the Boston Athenæum (1807), other proprietary or subscription libraries were established in nearly every city in America. The influence of this type of library on the development and growth of the free public library has been marked.

State Libraries.— In 1796 New Jersey established the first *State* Library; South Carolina followed in 1814 with the same type; Pennsylvania in 1816, and New Hamp-

[14] Bolton, C. K. Proprietary and subscription libraries. A. L. A. 1912, p. 2.

shire and New York in 1818. Every state now has its state library, begun at first simply for the use of its legislature and government officials, but enlarged in some instances into libraries of very much wider scope; e.g., the New York State Library and the Wisconsin State Library.

Library of Congress.— In 1800, just four years after the founding of the first state library, the Library of Congress was established in Washington by an Act of Congress "appropriating $5,000 for the purchase of books and for fitting up a suitable apartment in the Capitol to contain them."[15] This library was destroyed in 1814 when the British burned the Capitol. Soon afterwards a new library was begun by the purchase of President Jefferson's collection of 7000 volumes. This grew slowly to about 55,000 volumes when a second fire in 1851 destroyed over half of it. From 1864 to the present time the library has grown enormously under the able direction of Mr. Spofford and Dr. Herbert Putnam, who succeeded Mr. Spofford in 1899. The Library of Congress is truly a national library in the scope of its work and in the importance of its collection. It serves the entire country most liberally with its inter-library loans, and scholars find a most cordial and efficient service at the library. The size of its collection now places it in the fourth place of the world's largest libraries.

School District Libraries.— One form of library development in America, which extended over fifty-five years, proved a failure — that was the school district library. In 1835 New York passed a law for the establishment of such libraries and spent over $50,000 annually on the system. Twenty other states passed similar laws,

15 Bishop, W. W. Library of Congress. A. L. A. 1911, p. 1.

but the system was generally a failure. "It had its place as an effective educator of public sentiment in the right direction, and perhaps by its very failure to meet the growing demand for free libraries in a satisfactory way, led to increased efforts to devise an effective scheme for that purpose."[16]

Tax-Supported or Free Public Libraries.— The history of libraries in America up to this point shows no material difference in types from those founded in Great Britain. But in 1848 when the Massachusetts legislature passed a law allowing Boston to tax itself to establish a free public library, the great public library movement was definitely begun. This antedated by two years the first free library act for Great Britain. To-day, the tax-supported library has been universally adopted not only in the United States but throughout Europe.

Many of the free public libraries have been richly endowed by private benefactors as well as supported by public taxation and no city of any importance is to-day without its public libraries any more than it is without its public schools.

State Aid.— A further step in library progress has been the natural growth of State Library Commissions and again Massachusetts is the first state to conceive the idea. In 1890 by an act of the Massachusetts legislature the Massachusetts Free Public Library Commission was created with the function of aiding the establishment and development of free public libraries throughout the state.

The idea has spread and now library extension carried on by state aid, whether by a commission, or the state library or the state education department, is found in all but fourteen of the forty-eight states of the union.

16 Fletcher, W. I. Public libraries in America, p. 21.

In the matter of compulsory laws for the establishment of libraries there has been but little or no development. New Hampshire passed a mandatory law in 1895, but no other state has followed her example.

The county library idea is developing in some states and in largely rural districts, the county rather than the town as a library unit would seem best. Ohio, Maryland, Wisconsin, Oregon, and California all have county library laws.

Within the compass of this single chapter we have but briefly mentioned the stages of library development and have merely sketched a few of the great European libraries. The following list of references will furnish the student with much additional and interesting information.

Required Reading

Bishop, W. W. Library of congress. (A. L. A. Manual of library economy. Chap. 2.)

Bolton, W. K. American library history. (A. L. A. Manual of library economy. Chap. 1.)

Bolton, W. K. Proprietary & subscription libraries. (A. L. A. Manual of library economy. Chap. 5.)

Boyd, C. E. Public libraries and literary culture in ancient Rome. 1915.

Encyclopedia Britannica. Article on Libraries.

Fletcher, W. I. Public libraries in America. 1894.

Savage, E. A. Story of libraries and book-collecting. 1909.

Wynkoop, Asa. Commissions, state aid, and state agencies. (A. L. A. Manual of library economy. Chap. 27.)

PART II

SELECTION OF BOOKS AND CHILDREN'S LITERATURE

SELECTION OF BOOKS

Chapter XIII

GENERAL PRINCIPLES OF SELECTION

Why it is Necessary for Teachers to Have Some Principles of Book Selection.— The subject of this chapter may seem, at first glance, one with which teachers have little or no concern. It is true that frequently all books for schools must be chosen from a list issued by the State Superintendent of Instruction, and if a collection of books is sent to the class rooms, the choice of the books is determined not by the teachers but by the Public Library, or the Board of Education, or whatever agency sends out the collections. It is, nevertheless, important that teachers should have in mind some clearly defined standards in judging books.

Not all books included in a list recommended by a State Education Department are of equal value and there is considerable opportunity for choice within the limits of such a list. This is a particular instance where teachers need principles of book selection, but there is a far broader reason for formulating standards of selection. Never has the printing press been more active than today, never has its output been more bewilderingly varied. More people than ever before are making a business of writing, and, like mushrooms, books seem to spring into being overnight. Such abundance and such variety

bring us to confusion unless we are fortified by definite standards of excellence; and confusion is indicated when we find teachers urging their pupils to read any book, mediocre or not, which interests them rather than a work of literature which does not.

The Test for a Book.— In Mrs. Richards' little autobiographical story, When I Was Your Age, she tells how for many years she used Charles Sumner as a sort of "imaginary foot rule." Any one or anything over six feet was "taller than Mr. Sumner." The best and most easily applied test for a book is to measure it mentally by what we know is real literature. This test is by no means a Procrustean bed; our "foot rules" range from Jane Austen's sparkling comedy of manners to the breezy spirit of adventure in Treasure Island; from the friendly companionableness of Boswell's Life of Johnson to the cameo-like beauty of Francis Thompson's Essay on Shelley. No two of these books make us feel the same way, but the mental atmosphere which they all leave behind them is a world apart from the atmosphere, or lack of atmosphere, created by the cheap, poorly written, ephemeral book. The way a book makes us feel is a sure indication of its value.

The Best Books.— The best books are those which leave us broader in sympathy, keener in appreciation, more courageous, more eager for the fine things of life. The books which do this will doubtless be different for each one of us; but so long as all of us find some books which will do this it does not matter if they differ from those which perform the same office for our friends.

Literature of Power.— It is from what De Quincey in his well-known definition calls the literature of power, rather than the literature of knowledge that this light

comes. Teachers whose daily work often keeps them closely confined to the literature of knowledge need to remember that the literature of power is waiting to offer them refreshment and inspiration. There are times when we may well say with Montaigne: "I doe not search or tosse over books but for an honester recreation to please and pastime to delight myselfe." *Essay on Bookes.*

General Test for Books.— A general test, then, and in a sense a personal test in selecting books is to ask "How do they compare with books we already know to be real literature? Do they leave behind them sanity, strength and inspiration?" For convenience in ranking particular kinds of books the following more detailed tests are suggested.

Specific Tests.— History.— In selecting histories we should ask such questions as these. First, concerning the author's preparation: 1. Has he based his book on source material or secondary material? 2. If the former, to how much of the original source material has he had access? 3. Has he himself been to the places he writes of? (As for example, Parkman explored the scenes of the French settlement of Canada and the French and Indian Wars.) 4. Has he informed himself of all recent material on his subject? (For example, in writing an account of ancient history the results of the most recent archæological investigation would have to be taken into account.) The second group of questions concerns the author's attitude of mind. 1. Has he in mind what Mr. Morse Stephens calls the duty of the historian "to discover as far as he can and to narrate as impartially as he can what happened in the past," or is he so committed to some thesis of his own that he twists

facts in order to prove his thesis? Mr. Stephens cites Buckle's History of Civilization as a book which "bolsters up a theory" and endeavors "to prove that a certain philosophical scheme is justified by the facts of history." 2. Is the author impartial in treatment, or is he biased by national, political, or religious prejudice? The third group of questions deals with the ability of the historian as a maker of literature. Has he the critical faculty which helps him to make a wise choice of material, the imagination which gives him insight into the past and the skill in expression which makes the civilizations, the events, and the men he writes of, live again?

Of course some of the historians most successful in doing this last violate all the rules of an impartial treatment, yet so valuable are their books for their vividness, their power to make the past alive, their quality as literature, that they cannot be disregarded. The historical accuracy of parts of Carlyle's French Revolution is questioned by present-day scholars, but no student or general reader can afford to neglect this book with its striking pictures, its brilliant style. "To give a true picture of any country, or man, or group of men, in the past requires industry and knowledge, for only the documents can tell us the truth, but it requires also insight, sympathy and imagination of the finest, and last but not least, the art of making our ancestors live again in modern narrative. Carlyle at his rare best could do it. If you would know what the night before a *journée* in the French Revolution was like, read his account of the eve of August 10, in the chapter called 'The Steeples at Midnight.' Whether or not it is entirely accurate in detail, it is true in effect; the spirit of that long dead

hour rises on us from the night of time past." *G. M. Trevelyan. Clio, a Muse, and Other Essays.* 1913. Page 17.

Tests for Biography.— For biography the tests are not unlike those applied to history. 1. What are the author's sources of information; has he had access to the papers, letters, and family records of the man of whom he writes? 2. Has he known him personally? 3. What use has he made of his material? That is, has he used it wisely and skilfully to make a careful portrait and at the same time has he taken care not to violate the laws of good taste? "It is possible to write an almost perfect biography without taking the public wholly and unreservedly into confidence. Lockhart, in his masterly Life of Sir Walter Scott, maintains a dignified reserve, a decent reticence concerning things which good taste naturally withholds from the gaping curiosity of the world." — *Agnes Repplier. Memoirs and Biographies* in *Counsel upon the Reading of Books.* 4. Is the biographer in sympathy with the man he tries to portray? 5. Has he the power to make us also feel sympathy and nearness?

Tests for Travel.— In books of travel we ask: 1. Has the author himself visited the country he describes? 2. Has he spent a long enough time there to justify his treatment? The book may claim to be simply the record of a traveller's impressions, or it may claim to be a study of national characteristics and customs. In the latter case we should expect the author to have actually lived in the country. 3. Does the author observe keenly and with sympathy? 4. Does he observe the law of proportion in his picture of a country or a people? 5. Has he the ability to convey to his readers the impression

made upon him? Suitable illustrations are of importance in books of travel.

Tests for Science.— It is necessary to divide books on Science into two groups: First, the books which are contributions to scientific knowledge, as Darwin's Origin of Species, and Tyndall's Sound; second, the books which are written to explain certain fields of scientific knowledge to the general reader, as Burroughs' Squirrels and Other Fur Bearers, Serviss's Astronomy Through an Opera Glass, and for children, Morley's Bee People, Parsons' Plants and Their Children.

Class 1. Pure Science.— 1. Whether or not a book is a contribution to scientific knowledge must be left, of course, to the specialists and to time to determine, but the layman may consider the question of style, its clearness and exactness, and whether the book will have an appeal to the general reader who is interested in science, but who has not had scientific training.

Class 2. Popular Science.—"Popular science," that is, books belonging to the second group, must be accurate, and since they are written primarily for the general reader they must have a style that is not only clear but one which will awaken and sustain interest in the subject.

Nature Books.— Many books are written both for young people and adults with the purpose of encouraging observation of animals, and plant life, and arousing a love for out-of-doors. Such are: Wake Robin by John Burroughs, White's Natural History of Selborne, Gibson's Eye Spy, Sharp's Watcher in the Woods. The best of these books have value both as literature and as incentives to a love of nature, but we must be on our guard against the mediocre books of this group, which are too often inaccurate, undignified and sentimental.

PUBLIC LIBRARY

The author of this type of book when writing for children is particularly prone to fall into the error of "writing down" to what he considers their level.

Useful Arts.— Books dealing with the useful arts, such as Watts' Vegetable Gardening, Terrill's Household Management, Wheeler's Woodworking for Beginners, Hopkins' Home Mechanics for Amateurs, to mention only a few examples, should be clear, practical, up to date, and fully illustrated, when it is necessary, by pictures and diagrams.

The Fine Arts.— Books on the fine arts, such as Tarbell's History of Greek Art, Mathews' Story of Architecture, Caffin's How to Study Pictures, Krehbiel's How to Listen to Music, etc., besides being accurate and reliable should have the power to awaken and promote the quality of appreciation in the reader. Fine illustrations are of especial importance in books on painting, architecture and sculpture.

Economics and Sociology.— In the case of books on economics and sociology we ask somewhat the same questions as in the case of history. Is the book based on an impartial, thorough investigation of facts? Is the author familiar with the authorities on his subject? Does he present his facts fairly and impartially? Is his style clear and interesting?

Literature.— Last of all we come to literature — poetry, drama, essays, fiction. Here we can do no better than return to our first general test: How does the book — the thought and the manner of its expression — make us feel?

Poetry.— If it is poetry, does it lift us to heights where we breathe the bracing air of idealism? Does it lead us in other moods to what Lowell calls "the realm

of might-be, our haven from the shortcomings and disillusions of life"; or does it present such a truthful picture of the world in which we live, that it helps us to interpret life?

Drama.— Does a play enlarge our knowledge of human nature, as Shakespeare's plays? Stevenson says: "Few living friends have had upon me an influence so strong for good as Hamlet or Rosalind."[1] Does it charm our ears with the roll of stately blank verse and the ripple of dainty lyric as the Elizabethans? Does it sparkle with wit as the School for Scandal? Or give us a sweet and wholesome and inspiring land of make-believe as The Blue Bird and Chantecler, and Noyes's Sherwood, and Josephine Preston Peabody's The Piper?

Essays.— If our author is an essayist, does he stimulate thought and imagination, and make us feel the richer through contact with his wide human experience and gracious personality, as Montaigne and Lamb, Stevenson and James Russell Lowell?

Fiction.— If the book is fiction, does it help us to adjust ourselves to life by aiding us to understand other conditions of life than our own? Does it rest and refresh us by carrying us away on a magic carpet to lands of faery and the romance of chivalry and feudalism? Stevenson says in his essay on Books That Have Influenced Me: "The most influential books and the truest in their influence, are works of fiction. They do not pin the reader to a dogma, which he must afterwards discover to be inexact; they do not teach him a lesson which he must afterwards unlearn. They repeat, they rearrange, they clarify the lessons of life; they disengage

1 Books that have influenced me.

us from ourselves; they constrain us to the acquaintance of others; and they show us the web of experience not as we can see it for ourselves but with a singular change — that monstrous, consuming ego of our being, for the nonce, struck out." He adds, "To do so they must be reasonably true to human comedy," and here we see clearly the difference between fiction which is real literature and the ephemeral current novel whose paper doll characters are able to show us none of the true values of life.

It is worth noting that in Mrs. Burnett's novel, T. Tembarom, the hero gets his first comprehension of England, of the complexity and the traditions of the life to which he suddenly finds himself transplanted, through the English novelists. He says, in talking of reading to the old Duke of Stone, "I tell you, for a fellow that knows nothing, it's an easy way of finding out a lot of things. You find out what different kinds of people there are and what different kinds of ways. If you've lived in one place and been up against nothing but earning your living, you think that's all there is of it — that it's the whole thing. But it isn't, by Gee! . . . I've begun to get on to what all this means to you people; how a fellow like T. T. must look to you. I've always sort of guessed, but reading a few dozen novels has helped me to see *why* it's that way. I've yelled right out laughing over it, many a time. That fellow called Thackeray — I can't read his things right through — but he's an eye-opener." And later speaking of Kingsley's Hereward, the Wake: "When Palford was explaining things to me he'd jerk in every now and then something about 'coming over with the Conqueror,' or being here

'before the Conqueror,' I didn't know what it meant, I found out in this book I'm talking about. It gave me the whole thing so that you *saw* it."

Suggested Reading

Larned, J. N. The test of quality in books (in his Books and culture. 1906, p. 39-48).
Lowell, J. R. Books and libraries.
Perry, Bliss. Poetry (in Counsel on the reading of books, ed. by Henry Van Dyke).
Repplier, Agnes. Biography (in Counsel on the reading of books).
Stephens, H. M. History (in Counsel on the reading of books).
Stevenson, R. L. Books that have influenced me.

Some Aids in Book Selection.

American Library Association Catalogue. Wash., D. C. Supt. of Documents. 1904. $1.

American Library Association Catalogue. Supplement, 1904–11. Chicago. A. L. A. Publishing Board. 1912. $1.50.

The Book List: a Guide to the Best New Books (10 numbers yearly). Chicago. A. L. A. Publishing Board. $1 a year.

These three publications are described in the chapter on Bibliographies.

Book Review Digest. N. Y. H. W. Wilson Co. Price on service basis.

Over 2000 books a year are recorded, with such information as price, publisher, a descriptive note, and an index of the reviews of the book. Plus and minus signs are used to show the character of the review, whether favorable or unfavorable. Published monthly.

New York State Library. Best Books. Albany, N. Y. University of the State of New York. 10 cents each.

Published annually by the N. Y. State Library. A selection of 250 "best books" of the year. Arranged by subjects; gives publisher, price, and descriptive note for each book. "While this list has been prepared with special reference to smaller public libraries it will also be of much service to schools. All titles under the heading 'Children's Books' are recommended to those school libraries which undertake to provide wholesome entertainment as well as useful information." *Preface. Best Books.*

Bibliographies.— The bibliographies listed in Chapter X and other bibliographies should be consulted in buying books along special lines.

Reviews.— Many periodicals contain reviews of current books; the most important are those in the *Nation, Dial, New Republic,* and *The Review.*

Lists of Children's Books.— Special lists useful in selecting children's books are given in Chapter XXIII.

Exercise.

1. Name three books which seem to you to answer the general test in book selection (see page 183) and tell why.

2. Name one biography (other than those mentioned in the text) which you consider answers the tests for biography.

3. Mention a book which seems to you to answer the requirements for a nature book, compare it with one which you consider does not meet the requirements.

4. With the help of the Aids in Book Selection listed in this chapter, select:

a. Ten books on history suitable for a school library.
b. Three books on travel of general interest.
c. Five recent books of value written for children.
d. Three textbooks on the history of literature.

Give them in the order of their value.

Chapter XIV

SELECTION OF BOOKS FOR THE HIGH SCHOOL LIBRARY

The High School Library.— At the meeting of the Library Department of the National Education Association in 1909, the following statement was made: "A high school without a library is as impossible as a high school without a laboratory."[1] This suggests a further comparison. The word laboratory carries with it the idea of equipment, the best and most up-to-date devices for chemical or physical or biological study. And so the word library should suggest not a lumber room for the storing of infrequently used volumes, but a live means of supplementing the work of the classroom and of stimulating the students to a real interest in books.

The usefulness of the High School Library depends on three things: administration, instruction of students in its use, and the selection of books. The first two points have been dealt with elsewhere, the third will be considered in this chapter.

Reference Books.— The High School Library may very properly make the Reference Collection its first care. No matter how small this may have to be at first, consisting, perhaps, of only two or three books, it is essential to have some means by which the pupils may learn the use of books as tools. Something may be ac-

1 R. J. Aley, Superintendent of Public Instruction of Indiana. Books and high school pupils. N. E. A. Proceedings, 1909. p. 846.

complished even with Webster's Unabridged Dictionary and a copy of the World Almanac. The next step should be a good encyclopedia. The New International Encyclopedia is excellent for the High School Library.[2] A good atlas is, of course, a necessity, a handbook of quotations and one good reference book from every class, or nearly every class, i.e., history, biography, literature, sociology, and government, etc. (see Chapter V.) The list at the end of this chapter suggests a small reference collection for a High School Library. It should be kept in mind that there is much useful reference material which may be had at little or no expense. Suggestions for collecting such material are given in Chapter XXXI.

Magazines.— Magazines form an important part of the Reference Collection, as they contain much valuable material for reference work which is made available by magazine indexes. The Readers' Guide to Periodical Literature is issued monthly by the H. W. Wilson Company, N. Y. Publishers should be consulted for the price, which varies with the number of periodicals subscribed for by the library. Only those magazines which are worth while should be subscribed for and, as a rule, the selection should be made from those indexed in the Readers' Guide. The report of the Committee on High School Libraries of the Library Department of the National Education Association in 1912 gave from $300 to $500 as the average annual appropriation of High School Libraries for the purchase of books. With this appropriation the High School Library might well spend $75 or even $100 for magazines, this sum to include binding and a periodical index. A list of magazines recom-

2 See What is the best encyclopedia? by A. V. Milner in Public Libraries, v. 18:105–6, March, 1913.

mended for a High School Library will be found at the end of this chapter.

Books for General Reading.— While it is true that the Reference Collection should be first provided for, the High School Library cannot fulfill its proper function until it has on its shelves books which will interest and appeal to the students and encourage in them a real love of reading. For many students formal education stops with the end of the high school course. For them there can be no better training than forming the library habit which will put within their reach the opportunity to continue their education after school days are over.

Co-operation with the Public Library.— In cases where the High School Library is unable to provide anything but reference books it may be possible to borrow books for general reading from the Public Library, or to supplement a small collection by a loan from the Public Library and from the State Library Commission. Though often expedient and helpful such loans ought not to keep the High School Library from building up its own general collection.

A Well-Rounded Collection.— Sometimes, owing to lack of funds, the growth of the High School Library must necessarily be slow, but the final aim of a well-rounded collection should always be kept in view. It must be remembered that there are all kinds of pupils to whom an appeal is to be made. Some boys do not naturally care for books, but if the library can contrive to attract them by some interesting, not too technical book on electricity, some book, which like Brigham's Box Furniture, will show them how to make something, they may be led gradually to care for reading for its own sake. There should be, of course, representative books

from the best of English and American literature — poetry, drama, essays, and fiction; plenty of good biography; history; some of the best travel books; and up-to-date scientific books, not too technical in character. Good modern fiction is not without its use,[3] though this might better come last on the purchase list. Fortunately the average boy if he finds out the thrilling character of Farrar's Darkness and Dawn does not care whether it was first printed this year or twenty years ago.

Complete Sets of an Author's Works.— It is usually best to avoid complete sets of an author's works, duplicating instead, the best and most called for volumes. Do not, for example, be tempted by an attractive offer of a "complete set" of James Fenimore Cooper. Much of it will stand on the shelves unused, while one copy each of The Deerslayer and The Pathfinder may prove insufficient for the demand. A complete de luxe edition in half morocco binding of any author has a most forbidding appearance on the shelves of a school library.

Editions.— Attractive editions have an important influence in fostering the reading habit. High school students are not too old to be charmed by the spirited and well colored drawings of E. Boyd Smith in Scott's Ivanhoe (Houghton, $2.50), or Cooper's Last of the Mohicans (Holt, $1.35 net), or by the edition of Bunyan's Pilgrim's Progress, illustrated by the Rhead Brothers (Century, $1.75). Among inexpensive editions, Everyman's Library (Dutton, 50 cents each, reinforced binding 60 cents) is much more likely to attract young readers than the somewhat uninteresting Home Library (Burt) and the Astor Library (Crowell).[4]

[3] See an interesting and suggestive article by Herbert Bates, The school and current fiction, English Journal, v. 1:15–38.

[4] Help in choosing editions may be found in the following: How to

Model Library.— The following list of books for a small High School Library is suggestive rather than final and choice of books will, of course, be influenced by local conditions.

Owing to lack of space it has been impossible to include annotations. Descriptive notes for most of the books included may be found in Kroeger and Mudge, Guide to the Use and Study of Reference Books; the American Library Association Catalogue and Supplement; New York State Library, Best Books, and the Children's Catalog, published by the H. W. Wilson Co.

Books for a High School Library.

REFERENCE BOOKS

Dictionaries and Encyclopedias.

423 Webster's New international dictionary. Rev. ed. Springfield (Mass.). Merriam. 1909. $12.

031 New international encyclopedia. Ed. 2. 24 v. N. Y. Dodd. 1914. $138.[5]

History.

016.973 Channing, Edward, Hart, A. B. and Turner, F. J. Guide to the study and reading of American history. Rev. and augmented edition. Bost. Ginn. $2.50.

973 Harper's encyclopedia of U. S. history. New and rev. ed. N. Y. Harper. 1913. $24.

The earlier edition will do for school use and may be picked up from second-hand and remainder dealers for from $6 to $10.

970.1 Hodge, F. W. Handbook of American Indians, north of Mexico. 2 v. (Smithsonian Institution — Bureau of

choose editions, by W. E. Foster with introduction by Martha T. Wheeler. A. L. A. Publishing Board. 15 cents; and a List of economical editions, compiled by LeRoy Jeffers. A. L. A. Publishing Board. 25 cents.

[5] Schools can usually obtain a discount.

American ethnology), Wash. D. C. Supt. of Documents. $3.

903 Larned, J. N. ed. History for ready reference. Rev. and enl. ed. 7 v. Lynn (Mass.). Nichols. $35.

902 Ploetz, Karl. Handbook of universal history from the dawn of civilization to the outbreak of the great war of 1914. New ed. Bost. Houghton. $3.

Classical Antiquities.

913 Harper's dictionary of classical literature and antiquities, ed. by H. T. Peck. N. Y. A. B. C. $6.

Atlases.

910 Lippincott's new gazetteer of the world. New ed. N. Y. Lippincott. $10.

912 Century atlas of the world. N. Y. Century. $12.50.
If a cheaper atlas must be bought, substitute Rand, McNally and Co.'s New imperial atlas of the world. Chicago. Rand. $1.75.

912 Mawson, C. O. S. Doubleday, Page and Co.'s geograpnical manual and new atlas. N. Y. Doubleday. $4.50.

912 U. S. Geological survey. Topographic maps of your section and of those near by. Wash. D. C. U. S. Geological Survey. 10 cents each (cheaper if a quantity is bought).

Historical Atlases.

912 Bartholomew, J. G. Literary and historical atlas of America. (Everyman's library.) N. Y. Dutton. Reinforced binding. 60 cents.

912 Bartholomew, J. G. Literary and historical atlas of Europe. (Everyman's library.) N. Y. Dutton. Reinforced binding. 60 cents.

912 Shepherd, W. R. Historical atlas. N. Y. Holt. $2.50.

Biography.

920 Thomas, Joseph. Universal pronouncing dictionary of biography and mythology. Ed. 4, rev. Philadelphia. Lippincott. $10.

920 U. S. Congressional directory. Latest ed. Wash. D. C.
May be obtained free through U. S. Senator or Congressman.

BOSTON PUBLIC LIBRARY

920 Who's who in America. Latest volume. Chic. Marquis. $5.

920 Who's who. Latest volume. N. Y. Macmillan. $5.50.

Quotations and Allusions.

808 Bartlett, John. Familiar quotations. Ed. 10. Bost. Little. $3.

808 Hoyt, J. K. Cyclopedia of practical quotations. New ed. enl. N. Y. Funk. $6. Arranged by subject.

803 Brewer, E. C. Reader's handbook of allusions, references, plots and stories. New ed. Philadelphia. Lippincott. $3.50.

Literature.

820 Chambers' cyclopedia of English literature. New ed. 3 v. Philadelphia. Lippincott. $12.

808 Clark, S. H. Handbook of best readings. N. Y. Scribner. $1.25.
Contains both prose and poetry.

808 Granger, Edith. Index to poetry and recitations. Chicago. McClurg. 1909. $5. (New ed. in preparation.)

811 Stedman, E. C. comp. American anthology. Bost. Houghton. $3.

821 Stevenson, B. E. Home book of verse, American and English, 1580–1912. 8 v. N. Y. Holt. $12.

821. Ward, T. H. ed. English poets: selections. 5 v. N. Y. Macmillan. $1.10 each.

Art.

803 Champlin, J. D. Young folks' cyclopedia of literature and art. N. Y. Holt. $3.

720 Kimball, S. F. and Edgell, G. H. History of architecture. N. Y. Harper. $3.50.

709 Reinach, Salomon. Apollo, a manual of history of art throughout the ages; tr. by F. Simonds. New ed. N. Y. Scribner. $1.50.

709 Tarbell, F. B. History of Greek art. N. Y. Macmillan. $1.25.

Useful Arts.

603 Scientific American cyclopedia of receipts, notes, and queries. N. Y. Munn. $5.

Science.

582 Britton, N. L. and Shafer, J. A. North American trees. N. Y. Holt. $7.

590 Hornaday, W. T. American natural history. N. Y. Scribner. $3.50.

595 Lutz, F. E. Field book of insects. N. Y. Putnam. $2.50.

580. Mathews, F. S. Field book of American wild flowers. N. Y. Putnam. $2.50.

598 Chapman, F. M. Handbook of birds of eastern North America. Ed. 4. N. Y. Appleton. $3.75.

598 Nuttall, Thomas. Popular handbook of the birds of the U. S. and Canada. New ed. Bost. Little. $3.

Language.

424 Crabb, George. English synonyms. Centennial ed. N. Y. Harper. $1.00.

Dictionaries in Foreign Languages.

443 Spiers, Alexander and Surenne, Gabriel. French and English pronouncing dictionary, revised by G. P. Quackenbos. N. Y. Appleton. $5.50.

If too expensive substitute the following:

443 Edgren, A. H. and Burnett, P. B. French and English dictionary. N. Y. Holt. $1.50.

443 Larousse, Pierre. Petit Larousse illustré; nouveau dictionnaire encyclopédique. N. Y. Stechert. $1.50.

433 Flügel, J. G. Universal English-German and German-English dictionary. New ed. by K. F. A. Flügel. 3 v. N. Y. Lemcke. $16.50.

If too expensive, substitute,

433 Flügel, K. F. A., Schmidt, I., and Tanger, G. German and English dictionary. 2 v. N. Y. Stechert. $4.50.

463 Velázquez de la Cadena, Mariano. Pronouncing dictionary of the Spanish and English languages. New ed. rev. and enl. by Edward Gray and J. L. Iribas. N. Y. Appleton. 2 v. $6.

463 Larousse, Pierre. Pequeño Larousse ilustrado; nuevo diccionario enciclopédico. N. Y. Stechert. $3.

473 Harper's Latin dictionary, ed. by C. T. Lewis and Charles Short. N. Y. American B. C. $6.50, or,

473 Lewis, C. T. Elementary Latin dictionary. N. Y. American B. C. $2.

483 Liddell, H. D. and Scott, Robert. Greek-English lexicon. Ed. 8. N. Y. Oxford Press. $9, or,

483 Liddell, H. G. and Scott, Robert. Greek-English lexicon. Intermediate edition. N. Y. Oxford Press. $3.50.

Economics and Government.

303 Bliss, W. D. P. and Binder, R. M. New encyclopedia of social reform. New ed. N. Y. Funk. $7.50.

317 U. S. Commerce and labor department. Statistical abstract of the U. S. Latest ed. Wash. D. C. Apply to the department or to your congressman.

317 World almanac and encyclopedia. N. Y. Press Pub. Co. 25 cents.

Customs.

398 Walsh, W. S. Curiosities of popular custom, and of rites, ceremonies, observances and miscellaneous antiquities. Philadelphia. Lippincott. $3.50.

Mythology.

292 Gayley, C. M. Classic myths in English literature based originally on Bullfinch's "Age of Fable." Rev. ed. Bost. Ginn. $1.50.

Helps for Debates.

808 Brookings, W. D. and Ringwalt, R. C. Briefs for debate. N. Y. Longmans. $1.25.

808 Foster, W. T. Essentials of exposition and argument. Bost. Houghton. 1911. 90 cents.

808 Kleiser, Grenville. How to argue and win. N. Y. Funk. $1.25.[6]

808 Matson, Henry. References for literary workers. Ed. 8. Chicago. McClurg. $2.

[6] Kleiser's Complete Guide to Public Speaking (Funk, $5), is useful in high school debate work if the library can afford it.

808 Ringwalt, R. C. Briefs on public questions. N. Y. Longmans. $1.20.

808 Robbins, E. C. High school debate book. Ed. 5. Chicago. McClurg. $1.

328 Robert, J. T. Primer of parliamentary law, for schools, colleges, clubs, fraternities. N. Y. Doubleday. 75 cents.[7]

PERIODICALS RECOMMENDED FOR A HIGH SCHOOL LIBRARY

(Starred items are recommended for first choice)

* Atlantic monthly. Boston. Houghton. $4.

Boys' life; the boy scout's magazine (monthly). N. Y. Boy Scouts of America. $1.50.

* Century illustrated monthly magazine. N. Y. Century. $4.

Good housekeeping (monthly). N. Y. American Home Magazine Co. $1.50.

* Harper's monthly magazine. N. Y. Harper. $4.

House and garden (monthly). N. Y. McBride. $3.

Independent (weekly). N. Y. The Independent Corporation. $4.

* Literary digest (weekly). N. Y. Funk and Wagnalls. $3.

* National geographic magazine (monthly). Wash. D. C. National Geographic Society. $2.50.

North American review (monthly). N. Y. N. Amer. Rev. Pub. Co. $4.

* Outing magazine (monthly). N. Y. Outing Pub. Co. $3.

Popular mechanics magazine (monthly). Chic. Popular Mechanics Co. $1.50.

Popular science (monthly). N. Y. $1.50.

"A summary of new inventions and new developments in industry and science, popularized to such an extreme as often to verge on inaccuracy." *Walter. Periodicals for the Small Library.*

This and Popular Mechanics are not indexed in the Reader's Guide, but are popular and useful with boys.

7 The Debater's handbook series. White Plains, N. Y. H. W. Wilson ($1 a volume) contains many volumes useful for high-school debate work.

* Review of reviews, American (monthly). N. Y. Rev. of Rev. Pub. Co. $3.
* Saint Nicholas (monthly). N. Y. Century Co. $3.
School arts magazine (10 numbers yearly). Bost. School arts publishing Co. $2.
Not indexed in the general periodical indexes.
School review (10 numbers yearly). Chic. University of Chicago press. $1.50.
* Scientific American (weekly). N. Y. Munn. $3.
Scribner's magazine (monthly). N. Y. Scribner. $3.
Survey (weekly). N. Y. Survey Associates. $2.
* World's work (monthly). N. Y. Doubleday. $3.
Youth's companion (weekly). Bost. Perry Mason Co. $2.

Periodical Index.

Readers' guide to periodical literature. H. W. Wilson Co., N. Y. Consult pub. for price.

GENERAL COLLECTION

History.

904 Creasy, Sir E. S. Fifteen decisive battles of the world; from Marathon to Waterloo. (Everyman's library.) N. Y. Dutton. Reinforced binding. 60 cents.

Ancient History.

930 Botsford, G. W. Ancient history for beginners. N. Y. Macmillan. $1.50.

930 Seignobos, Charles. History of ancient civilization, tr. and ed. by A. H. Wilde. N. Y. Scribner. $1.35.

930 West, W. M. Ancient history to the death of Charlemagne. Bost. Allyn. $1.50.

Egypt.

913.32 Maspero, G. C. C. Life in ancient Egypt and Assyria. N. Y. Appleton. $1.75.

The Hebrews.

933 Hosmer, J. K. The Jews, ancient, mediæval and modern. (Story of the nations.) N. Y. Putnam. $1.50.

Greece and Rome.

937 Botsford, G. W. History of Rome. N. Y. Macmillan. $1.40.

937 Bury, J. B. History of the Roman empire. (Student's series.) N. Y. Am. Bk. Co. $1.50.

913.37 Johnston, H. W. Private life of the Romans. (Lake classics.) Chicago. Scott, Forsman. $1.50.

937 Fowler, W. W. City state of the Greeks and Romans. N. Y. Macmillan. $1.50.

913.37 Gow, James. Companion to school classics. N. Y. Macmillan. $2.00.

938 Bury, J. B. History of Greece to the death of Alexander. N. Y. Macmillan. $2.75.

938 Harrison, J. A. Story of Greece. (Story of the nations.) N. Y. Putnam. $1.50.

938 Mahaffy, J. P. Story of Alexander's empire. (Story of the nations.) N. Y. Putnam. $1.50.

913.38 Gulick, C. B. Life of the ancient Greeks with special reference to Athens. N. Y. Appleton. $1.50.

General European History.

940 Adams, G. B. European history; an outline of its development. N. Y. Macmillan. $1.40.

Middle Ages.

940 Adams, G. B. Mediæval civilization. (History primer ser.) N. Y. Am. Bk. Co. 35 cents.

940 Bryce, James. Holy Roman empire. Rev. ed. N. Y. Macmillan. $1.75.

940 Emerton, Ephraim. Introduction to the study of the middle ages. Bost. Ginn. $1.12.

940 Emerton, Ephraim. Mediæval Europe. Bost. Ginn. $1.50.

940 Harding, S. B. Story of the middle ages. Chicago. Scott. 50 cents.

940 Tappan, E. M. When knights were bold. Bost. Houghton. $2.

History of Modern Times.

940 Robinson, J. H. and Beard, C. A. Development of modern Europe. (School ed.) 2 v. Bost. Ginn. $3.10.

England.

942 Gardiner, S. R. Student's history of England. New ed. N. Y. Macmillan. $3.50.

942 Green, J. R. Short history of the English people. Rev. and enl. N. Y. Am. Bk. Co. $2.

942 Macaulay, T. B. History of England. 3 v. (Everyman's library.) N. Y. Dutton. Reinforced binding. $1.80.

Scotland.

941 Marshall, H. E. Scotland's story. N. Y. Stokes. $3.00.

Germany.

943 Henderson, E. F. Short history of Germany. New ed. 2 v. N. Y. Macmillan. $3.50.

France.

944 Adams, G. B. Growth of the French nation. N. Y. Macmillan. $1.25.

944 Carlyle, Thomas. French revolution. 2 v. (Everyman's library.) N. Y. Dutton. Reinforced binding. $1.20.

944 Mathews, Shailer. French revolution. N. Y. Longmans. $1.25.

Spain.

946 Irving, Washington. Conquest of Granada. (Everyman's library.) N. Y. Dutton. Reinforced binding. 60 cents.

Russia.

947 Morfill, W. R. Story of Russia. (Story of the nations ser.) N. Y. Putnam. $1.50.

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Grahame, Kenneth. The wind in the willows. N. Y. Scribner. $1.50.

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Hawthorne, Nathaniel. Marble faun. (Wayside ed.) Bost. Houghton. $1.

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Howells, W. D. Rise of Silas Lapham. (Riverside literature ser.) Bost. Houghton. 64 cents.

Hughes, Thomas. Tom Brown's school days. (Cranford ed.) N. Y. Macmillan. $1.50. Everyman's library. Reinforced binding. 60 cents.

Hughes, Thomas. Tom Brown at Oxford. (Everyman's library.) N. Y. Dutton. Reinforced binding. 60 cents.

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292 Hawthorne, Nathaniel. Wonder book, illus. by Walter Crane. Bost. Houghton. $3.

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293 Mabie, H. W. Norse stories retold from the Eddas. Chic. Rand. 40 cents.

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Chapter XV

AN HISTORICAL SURVEY OF CHILDREN'S LITERATURE

Why We Should Know Something of the History of Books for Children.— For those who take a serious interest in the problem of children's reading, there is profit as well as entertainment in a survey of the children's books of former days. Those who are trying to provide the right reading for all sorts of children will find it helpful to study the qualities in children's books which have kept them alive through many generations of boys and girls. Just as we call upon the memory of our own childish tastes to aid us in sifting the mass of juvenile literature to-day, so we may turn to the books read by our grandmothers and great-grandmothers to find, under all the changing fashions of speech and thought and custom, those vital qualities which go to make up a child's classic, and keep some of the quaint little volumes of olden time still as dear to childish hearts as in the days of hoopskirt and courtesy.

The Beginnings of Literature for Children.— Some writers on the history of children's literature take as their starting point Isaac Watts's Divine and Moral Songs, published in 1715. Mrs. Field, however, in her The Child and His Book, an Account of the History and Progress of Children's Literature in England, begins her record with the times before the Norman Conquest.

Children's Literature Before 1066.— To be sure, the children's books of those early days hardly coincide with our modern definition of literature for children. They were chiefly lesson books, books written to give instruction, and most of them were probably only available to the pupils in the monastery schools. But this very early period in the history of children's literature is so little known that it is worth while to consider it in beginning our survey.

Aldhelm.— The author whom Mrs. Field notes as the first to write a book which was definitely intended for young people was Aldhelm, Abbot of Malmesbury, living in the seventh century. This book was called De Septenario, de Metris, Ænigmatibus, ac Pedum Regulis, according to Henry Morley, "first citing the numerous examples of the Scriptural use of the number Seven, adding to this a small treatise on Latin Prosody, which passes into the form of a dialogue between pupil and teacher; and then presenting to the pupil in Latin hexameter a collection of enigmas, which he is asked to solve and scan.[1] . . . After the enigmas the dialogue is resumed and in reply to the questions of Discipulus, Magister tells of the rules governing the feet of Latin meters, closing with a final section upon Prosody in general." [2]

Bede and Alcuin.— To the Venerable Bede, born in 672, are attributed various school texts on grammar, rhetoric, and music, and Alcuin, who was born about the time of Bede's death, probably 735, and who became a resident of Charlemagne's court, followed Bede's example. With Alcuin the dialogue was a popular form.

1 That on the pen, De penna scriptoria, with a translation into English is given in Morley's English writers, v. 2, p. 136–7.

2 Ibid., v. 2, p. 135–37.

He employed it for his grammar, which was divided into two parts; the first, a dialogue between Alcuin and his pupils on philosophy and liberal studies in general, the other, a dialogue on grammar between two boys, one a Saxon, and one a Frank. Another dialogue is called the Disputation of Pepin, the Most Noble and Royal Youth, with Albinus, the Scholastic. Here the author ranges rapidly over wide territory in such fashion as the following:

Pepin. What is water? *Albinus.* A supporter of life; a cleanser of filth. *Pepin.* What is fire? *Albinus.* Excessive heat; the nurse of growing things; the ripener of crops. *Pepin.* What is cold? *Albinus.* The febricity of our members. *Pepin.* What is frost? *Albinus.* The persecutor of plants; the destruction of leaves; the bond of the earth; the source of waters. *Pepin.* What is snow? *Albinus.* Dry water. *Pepin.* What is the winter? *Albinus.* The exile of summer. *Pepin.* What is the spring? *Albinus.* The painter of the earth. *Pepin.* What is the autumn? *Albinus.* The barn of the year.[3]

The fact that almost the first use a child makes of language and the power of speeech is to ask a constant series of questions, seems to suggest a psychological reason underlying these early dialogues.

Ælfric's Colloquy.— Toward the end of the tenth century we find one of the most interesting of these early books for young people in Ælfric's Colloquy. It was written while the author was teaching in the monastery at the town of Winchester — still famous for its boys' school. The book, according to Henry Morley in English Writers (v. 2., p. 311), "was, by making the disciple

3 West's Alcuin, c. 1892, p. 107.

who begs to be taught, answer questions on his own occupation and the various trades of his companions, to introduce into a not very long lesson book, the Latin for the greatest possible number of words applicable to the different pursuits of common life." Incidentally, of course, it illustrates manners and customs of the day, the life of the oxherd, the cook, etc., the customary diet of young people, and other details of their daily life.

Fifteenth-Century Rhymed Treatises.— The books mentioned and the others of the period were written in Latin. Occasionally, as in the Colloquy, there is an interlinear translation into Anglo-Saxon. Not till the fourteenth century do we find English used to any extent as a written language. During the fifteenth century, treatises in rhyme became very popular, instruction in all sorts of subjects, from Latin grammar to religion, being given in this way. Most of the treatises on manners and morals, and they are numerous, are addressed to young people, though servants are not forgotten. It is probable, however, that these treatises reached only a limited class, for book making at this time was too costly for any but the members of the higher classes, and those connected with wealthy houses, to own or to have access to books. The instruction, too, in the main, seems to be addressed to the boys of noble family, who were brought up in the houses of other nobles, serving first as page, then as esquire, which rank in its turn led to knighthood. Dr. Furnivall in vol. 32 of the Early English Text Society Publications has preserved a number of these quaint manuals.

The Babees Boke.— Most familiar perhaps by name, is The Babees Boke; or, A lytyl Reporte of how Young People should behave, its date, about 1475. The writer begins by stating that his book is only for young people,

"babees yonge," and, after an introduction of fifty-six lines, proceeds in the remaining one hundred and sixty, to set forth the "whole duty of children." They are to look at people who speak to them and listen until they have finished without letting their eyes wander about the house. Until they are told to sit down, they are to stand quietly, not "leaning on a post," or fingering anything, are not to turn their backs to any one nor interfere when their lord or lady is talking about the household. Especially are young people cautioned as to their table manners: they are not to lean on the table, or fill their mouths too full or eat with their knives, or cut their food like farm labourers!

The Boke of Curtesye.— The Boke of Curtesye, which was well known before the introduction of printing, dating from about 1460, consists of eight hundred and forty-eight rhymed lines, divided into three books. The first book describes the correct behavior for a young gentleman who dines at the house of a nobleman, the proper way to enter the room and greet his host, and then detailed rules for table manners similar to those in the Babees Boke. The second book gives moral advice and instruction, and the third book sets forth in much detail the duties of all the officers of a great household, porters, cooks, carvers, ushers, etc., all of which was doubtless illuminating and useful to the young page who wished to rise in his master's service. For many of these household and even menial tasks fell to the share of the lads, noble in birth though they might be, who were brought up as pages in noblemen's houses.

Caxton's Book of Curteseye.— Another Boke of Curteseye, called, to distinguish it, Caxton's Book of Curteseye, was printed by Caxton, about 1477, thus indi-

cating the popularity of these treatises. It is noticeable because in addition to the usual rules for behavior at table, in church, and when serving at meals, the author suggests the books which "Lytyl John," to whom the poem is addressed, should read. To quote from Dr. Furnivall's preface to the reprint in the Early English Text Society papers (Extra series, vol. 3), "It was very pleasant to come off the directions not to . . . burnish one's bones with one's teeth, to the burst of enthusiasm with which the writer speaks of our old poets." "Lytyl John" is bidden to read Gower.

> "Hym to rede shall give you corage
> He is so full of fruyt, sentence and langage."

Occlif (Occleve), Father Chaucer, Lydgate, these writers who "reaped the fresshe fields," gathered up the "faire flowers" and the "treasure and richness of silver words," until he who would have the same,

> "Must of hem begge, ther is no more to saye
> For of oure toung they were both locke and key."

It is interesting to note, in passing, this early appearance (1477) of the familiar complaint often heard in our own day, viz., that all the really gifted writers are dead and gone!

Line 238 in the Caxton Book of Curteseye bids the reader,

> "Remember well that manners maketh man."

It is reassuring to know that a goodly number of writers were thus endeavoring to inculcate the niceties of social intercourse. But some of the sins of omission and commission which they warn against make us shudder to

think what the "unmade" child or man must have been like.

STANS PUER AD MENSAM.— Stans Puer ad Mensam (The Page Standing at the Table), about 1430, attributed to Lydgate, also addresses the page in a noble household and contains similar advice on table manners and general behaviour. Other books of this class were, The Lytylle Children's Lytil Boke, about 1480, the Boke of Nurture and Schoole of Good Manners, by Hugh Rhodes "of the Kinges Chappell," so popular that it was printed at least five times, the last in 1577; and another Boke of Nurture, by John Russell, usher to Humphrey, Duke of Gloucester, written about the middle of the fifteenth century.[4] One of the most popular of these manuals was the Schoole of Vertue and Booke of Good Nourture for Chyldren and Youth to Learne their Dutie By, written by F. S. Seager, 1577. "If any require any other little booke meet to enter children; the Schoole of Vertue is one of the principall, and easiest for the first enterers, being full of precepts of civilitie, and such as children will soone learne and take delight in thorow the roundnesse of the metre."[5]

SIMON'S LESSON OF WYSEDOM.— One of the most attractive of these treatises, because of its naïveté, is Simon's Lesson of Wysedom for all Manner Chyldryn. In its one hundred and two lines it seems to warn against every possible fault that a child could commit — throwing stones at dogs, horses and hogs, playing in church, tumbling in wells and brooks, losing books, cap, and gloves, soiling his clothes, telling untruths, being only

4 See Early English text society publications. Vol. 32.

5 John Brinsley. Grammar schoole of 1612, quoted by Furnivall in E. E. T. S. Pubs. Vol. 32, Foreword, p. cxiii.

a few of the offences mentioned. Some of the lines read thus:

"And, chyld, worship thy fader and thy moder,
And look that thou greve neither one nor the other.
But ever among thou shalt knele adowne,
And ask their blessing and their benesoun.
And, chyld, kepe thy clothes fayre and clene,
And let no fowle fylth on them be sene.
Chyld, climb thou not over house nor walle
For no frute, bryddes, nor balle
* * * * * * * * *
And, chyld, when thou goest to play,
Loke thou come home by lyght of day.
And, chyld, I warn thee of another matter,
Loke thou kepe thee wel from fyre and water;
And be ware and wyse how thou lokys
Over any brynk, welle, or brokys;"

The author then suggests a reward for diligence,—

"And, chyld, rise by tyme and go to schoole,
And fare not as a Wanton fool,
And lerne as fast as thou may and can,
For our Byschop is an old man,
And therfor thou must lerne fast
If thou wilt be byschop when he is past."

After mentioning the dire penalties which children will bring upon themselves by failure to profit by these instructions, the writer concludes,

"Thus may ye all be ryght gode men,
God graunt you grace so to preserve yow, Amen!"[6]

THE GIRLS NOT FORGOTTEN.— That the girls were not neglected is shown by a manuscript of about 1430 entitled

[6] Copied with slightly altered spelling from E. E. T. S. Pubs. Vol. 32, p. 399–402. A partial and modernized version may be found in E. V. Lucas's Book of verses for children.

How the Good Wife Taught her Daughter, and by a French book, translated and printed by Caxton, called, The Booke of the Enseynments and Teachynge that the Knyght of the Toure made to his Daughter.[7]

The Birched Schoolboy.— A little poem called "The Birched Schoolboy," date about 1500, while probably not written for children, presents in a life-like fashion what must have been the feelings of many a small scholar suffering under the discipline of a fifteenth century schoolmaster; and, indeed, the complaint over school on Monday has a strangely modern sound.

"On Monday in the morning when I shall ryse,
At VI of the clock, it is the gise (way)
To go to school without a-vise
I had lever go XX mile twyse!
What availeth me though I say nay?"

In the last stanza, the boy, punished for truancy, consoles himself in true child fashion by drawing an imaginary picture of a fitting fate to befall his tyrant:

"I wold my master were an hare,
And all his bookes houndes were
And I myself a joly huntere:
To bloue my horn I wold not spare!
For if he were dede I wold not care.
What vayleth me though I say nay?"[8]

The Ballads.— Another class of literature though not written for children, doubtless contributed to their pleasure and amusement. Ballads circulated freely among the common people and must have appealed to the younger members of society as much as to the grown-people.

[7] E. E. T. S. Pubs., vol. 32, and Mrs. Field's Child and his book, p. 46–7.
[8] E. E. T. S. Pubs., vol. 32, p. 403–4 Also quoted in part in Field, p. 86.

Among these ballads were: Bevis, Adam Bell, Guy of Warwick, Friar Bacon and Friar Bungay, the Robin Hood series, and many others. Goldsmith mentions some of them in the Vicar of Wakefield. "The tale went round, he (Mr. Burchell) sang us old songs, and gave the children the story of the Buck of Beverland, with the history of Patient Grissell, the adventures of Catskin, and then Fair Rosamond's Bower." [9] It was these ballads which formed many of the chapbooks — the little cheaply made, rudely illustrated tracts which were so popular during the seventeenth and eighteenth centuries. It must be kept in mind that the chapbooks were not written for children, but it is significant, as Mrs. Field points out, that those stories which have survived the longest are those which appeal most strongly to children, as Jack the Giant Killer, The Babes in the Wood, Tom Thumb, and others still familiar in the nursery.

The Hornbook.— Towards the end of the sixteenth century a new feature appeared in children's literature with the invention of the hornbook, and we find for the first time provision made for the children to handle their own books. Heretofore, even the school books were probably kept pretty closely in the masters' hands. The hornbook was the first attempt at making something less perishable and precious. Its appearance is familiar to us in pictures: a sheet containing the alphabet, mounted on an oblong piece of wood with a handle, and covered with transparent horn. There was usually a hole in the wooden frame so that it might be hung from the child's girdle. "The sheet which in ancient times was of vellum and latterly of paper, contained first a large

9 Vicar of Wakefield, chap. 6.

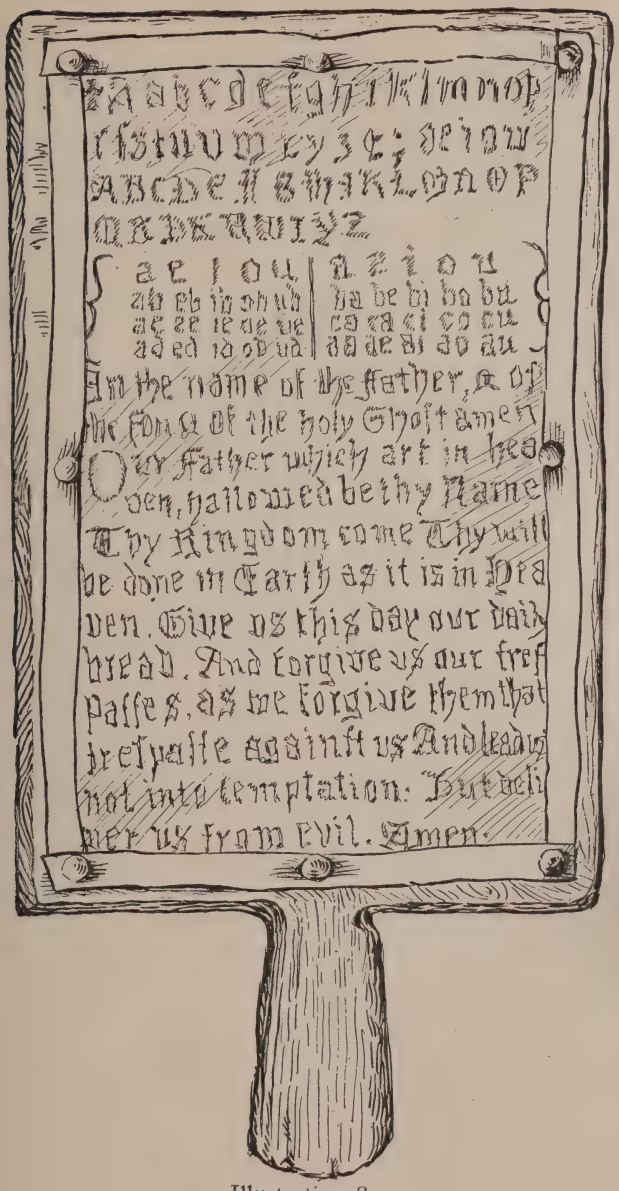
a b c d e f g h i k l m n o p
r s t u v w x y z
A B C D E F G H K L M N O P
Q R S T V W Y Z
a e i o u
ab eb ib ob ub
ac ec ic oc uc
ad ed id od ud
ba be bi bo bu
ca ce ci co cu
da de di do du
In the name of the Father, & of
the Sonn & of the holy Ghoit amen
Our Father which art in hea
ven, hallowed be thy Name
Thy Kingdom come Thy will
be done in Earth as it is in Hea
ven. Give us this day our dail
bread. And forgive us our treſ
paſſes, as we forgive them that
treſpaſſe againſt us And leadu
not into temptation. But deli
uer us from evil. Amen.

Illustration 8

criss-cross (or, Christ's Cross) from which the hornbook was called the Christ-cross row, or criss-cross row. The alphabet in large and small letters followed. The vowels then formed a line and their combinations with the consonants were given in tabular form. The usual exorcism, 'In the name of the Father, and of the Son, and of the Holy Ghost, Amen'— followed, then the Lord's Prayer, the whole concluding with the Roman numerals."[10] The hornbook is mentioned in Love's Labour's Lost and in The Schoolmistress by Shenstone.

The Battledore.— About 1770, some authorities say earlier, appeared a variation of the hornbook, called a battledore. This was of cardboard, made in three leaves which folded together. It "contained easy reading lessons and little wood cuts, besides the alphabets, numerals and so forth, but never any religious teaching. Now and then a short fable or didactic story appears."[11] The inventor was Benjamin Collins of Salisbury. Battledores were very popular, they sold in large numbers and were printed as late as 1840.[12]

The Orbis Pictus.— During the sixteenth and seventeenth centuries many new school books were written. To describe them in detail would turn this chapter into a history of education rather than a survey of children's literature. We mention only one, and that because it is often called "the first picture book for children." This is the Orbis Pictus, or, The World in Pictures, written by Comenius in 1657 in German and Latin. It was translated by Hoole into English in 1658. In the preface the author declares that his purpose is "to entice

10 Encyclopedia Britannica.
11 Field. The child and his book, p. 121.
12 Ibid., p. 122.

witty children" and expresses the hope that by this book "the scare crows may be taken away out of Wisdom's garden." Each object in the picture was given a number and the name of the object was then given in Latin and in the vernacular. It was very popular and many editions were issued.

Puritan Times.— In the seventeenth century what little literature there was for children assumed a stern and gloomy tone. James Janeway, writing about the middle of the century, gives us, The Token for Children, an Exact Account of the Conversion, Holy and Exemplary Lives and Joyful Deaths of Several Young Children, and several similar works. The following is a sample of his verse:

"When by spectators I am told
What beauty doth adorn me,
Or in a glass when I behold
How sweetly God did form me
Hath God such comeliness bestowed
And on me made to dwell,
What pity such a pretty maid
As I should go to Hell!"[13]

Other books of this period were Divine Blossoms, Prospect or Looking Glass for Youth, by Francis Cokain.[14] The Apprentice's Companion, containing "plain and useful directions for servants, especially apprentices, how to perform their particular duties to their masters, so as to please God, and discovering such sins and vices which are the common hindrances to them herein. With some examples of God's judgments upon such as have taken ill courses. Together with prayers and devotions

[13] Ibid., p. 188.
[14] See Ibid., p. 191–92 for full title covering 12 lines.

for Morning and Evening. To which is added a short and familiar Method of Arithmetic and some copies of the most useful writing hands."[15] Another is Youth's Divine Pastime, consisting of "forty remarkable Scripture Histories turned into common English verse. With forty Curious Pictures proper to each story. Very delightful to the virtuous employing the Vacant Hours of Young Persons, and preventing vain and vicious Divertisements. Together with several Scripture Hymns upon divers occasions."

BUNYAN.— The Pilgrim's Progress though not written for the young must have been welcomed by many a child of that day as light literature, after these accounts of virtuous and short lived infants. And no doubt Bunyan's masterpiece was a greater favorite than the book which he wrote with young people in mind, called Divine Emblems; or, Temporal Things Spiritualized; fitted for the use of boys and girls (at least he does not call them Young Persons!) The lines on the frog serve as a fair illustration:

"The frog by nature is both damp and cold,
Her mouth is large, her belly much will hold.
She sits somewhat ascending, loves to be
Croaking in gardens though unpleasantly.

COMPARISON

"The hypocrite is like unto this frog;
As like as is the puppy to the dog:
He is of Nature cold, his Mouth is wide
To prate, and at true goodness to deride.
He mounts his head, as if he was above
The world, when yet 'tis that which has his love.
And though he seeks in Churches for to croak,
He loveth neither Jesus nor His Yoke."

15 Ibid., p. 195-6.

BOSTON PUBLIC LIBRARY

EMBLEMS.—"Emblems" were a popular form of literary expression in the seventeenth and eighteenth centuries and their vogue lasted through the early years of the nineteenth. Those of Quarles, George Herbert, and Richard Crashaw are rightly famous, but there were numbers of less gifted writers whose efforts were directed particularly towards children. An example is a little volume entitled, Choice Emblems, Natural, Historical, Fabulous, Moral and Divine for the Improvement and Pastime of Youth, displaying the Beauties and Morals of the Ancient Fabulists; the Whole calculated to convey the Golden Lessons of Instruction under a new and more delightful Dress. For the Use of Schools. Written for the Amusement of a young Nobleman (who, poor child, is discovered on referring to the preface, to have been "not more than nine years old"!). This work reached an 11th edition in 1812. Each emblem consisted of a wood-cut, a description in verse, with a moral, an amplification of the description in prose, and the application.

In America.— The few books written, with children in mind, on this side of the Atlantic were either reprinted from the English books or were native products tinged by the same, or even greater gloom. We can guess what they were like from the titles: Godly Children their Parents' Joy; Young People Warned, the Voice of God in the Late Terrible Throat Distemper; A Dying Father's Legacy to an Only Child; and Cotton Mather's Token for the Children of New England, examples of children in whom the fear of God was remarkably budding before they died, added as a supplement to Janeway's Token for Children. The American Token for Children, Mr. Charles Welsh tells us, in his Early History of Chil-

dren's books in New England,[16] was printed in Boston in 1700, from the English book by Janeway. Janeway's book itself was also extremely popular in America as well as another English book by Thomas White, called The Little Book for Little Children. This was first published in 1702 and contained among much that was morbid and gloomy, the famous, "A was an Archer."

The New England Primer.— Sometime during the seventeenth century, probably about 1691, appeared the first edition of the famous New England Primer, which was reissued well into the nineteenth century. It is too well known to need description, first the alphabet with its rhymed couplets and triplets, from,

"In Adam's fall
We sinned all"

to

"Zaccheus he
Did climb a tree
His Lord to see,"

then the Lord's Prayer, the Creed and Catechism, some of Watts's Hymns, John Cotton's Spiritual Milk for American Babes, and ending with the famous Dialogue between Christ, a Youth and the Devil.

Fairy Tales.— Such were the books that were written for the children of the seventeenth century, but it is consoling to remember that to this period belong also the charming fairy tales of Charles Perrault (1628–1703), "that pleasant fountain-head of fairy tales," [17] and countess d'Aulnoy (1650–1705). Written with the French Court in mind, Cinderella, Valentine and Orson, Beauty and the Beast, and others, as well as many folk-tales of

16 New England Magazine, n.s., v. 20, p. 147–60, April, 1899.
17 Andrew Lang. Books and bookmen, 1892, p. 22.

English origin were published in the Chapbooks spoken of on page 240 and so became accessible to the children.

John Newbery.— About the middle of the eighteenth century we come upon a striking figure in the history of children's literature, John Newbery, called by Goldsmith "the philanthropic bookseller of St. Paul's Churchyard, who has written so many little books for children." [18] Goldsmith, himself, is known to have written a number of books for Newbery and while we cannot tell certainly which are to be attributed to him, most critics agree that the History of Margery Two-Shoes is Goldsmith's work. This was published in 1765 and may be called the first real children's story. The telling has the charm of humour and naturalness and it is still a favourite. Newbery published the first collection of Mother Goose Rhymes and Goldsmith is thought to have edited them. Dr. Johnson also wrote for Newbery and with the help of these two and other less distinguished contributors, Newbery published hundreds of little volumes. They were not all of the same rank as Goody Two-Shoes, but they were very popular and Newbery was so well known that we find allusions to him in the works of many writers. Leigh Hunt in The Town, writes of him with enthusiasm as one of his boyhood memories. "The most illustrious of all booksellers in our boyish days, not for the great names, nor for his dinners, nor for his riches that we know of, nor for any other full-grown celebrity, but for certain little penny books, radiant with gold and rich with bad pictures, was Mr. Newbery, the famous children's bookseller at the corner of St. Paul's Churchyard and Ludgate Street." [19]

18 There is a fuller description of him in the Vicar of Wakefield, chap. 18.

19 Hunt. The town, 1889, p. 53.

Southey was presented, as soon as he could read, with a series of Newbery's six penny books for children: Goody Two-Shoes, Giles Gingerbread, and the rest, resplendent in flowered and Dutch gilt paper.[20] Miss Yonge speaks of The Village School, Jemima Placid, Life and Perambulations of a Mouse, and Keeper's Travels, as "the élite of the St. Paul's Churchyard literature." Of the third, Miss Yonge says: "We should like to know who was the author of the Perambulations for it certainly obtained the sort of lodgement in our minds that has generally been unconsciously taken possession of by works of real inherent talent."[21] It is now known that this book, with Jemima Placid and many other little stories was written for Newbery by a lady named Dorothy Kilner.

Newbery's Advertisements.— Newbery was not only a bookseller but he dealt also in patent medicines, and his method of making one part of his stock in trade advertise the other, and in fact his whole system of advertising was nothing short of genius. Thus in Goody Two Shoes, little Margery's father was "seized with a violent fit of fever in a place where Dr. James's powder was not to be had and where he died miserably." Some of the notices of Newbery's books are ingenious enough to be quoted. In 1744: "According to Act of Parliament (neatly bound and gilt) a little pretty pocketbook intended for the instruction and amusement of little Master Tommy and pretty Miss Polly with an agreeable letter from Jack the Giant Killer, the use of which will infallibly make Tommy a good boy and Polly a good girl.

20 Dowden. Southey. (English men of letters ser.) p. 10.

21 Yonge. Children's literature of the last century. In Living Age, v. 102, p. 373–80, Aug. 7, 1869.

Price of this book alone Six Pence or with a ball and pincushion Eight Pence. To the whole is prefixed a letter on Education addressed to all parents, guardians, and governesses, etc., wherein rules are laid down for making children strong, healthy, virtuous, wise and happy." In 1755: "This day was published Nurse Truelove's New Year's Gift, the book of books for children, adorned with cuts and designed as a present for every little boy who would become a great man and ride upon a fine horse, and for every little girl who would become a great woman and ride in a lord-mayor's gilt coach. Printed for the author who has ordered these books to be given gratis to all little boys and girls at the Bible and Sun in St. Paul's Churchyard, they paying for the binding, which is only two pence each." And another: "The Philosophers, Politicians, Necromancers and the learned in every faculty are desired to observe that on the first of January being New Year's day (oh, that we may all lead good lives!) Mr. Newbery intends to publish the following important volumes, bound and gilt, and hereby invites all his little friends who are good, or intend to be good, to call for them at the Bible and Sun in St. Paul's Churchyard, but those who are naughty to have none." Then follows a list of the books.[22] Many of Newbery's books were reprinted in America, chiefly by Isaiah Thomas of Boston and Worcester (1749–1831) and the very advertisements were taken over, edited to suit an American public.

The Didactic Age.— The latter part of the eighteenth and early part of the nineteenth centuries may be called the didactic age in children's literature. The children's

22 See Welsh. Early history of children's books in New England. In New England Magazine, n.s. v. 20, p. 147–60, April, 1899.

books written during this period were largely inspired by the impetus given to child-study by Rousseau, and, wooden as they seem now, marked an advance over the writers of the Janeway-Mather school, to whom the child was interesting only as a soul to be saved. Since Rousseau preached the development of the "natural man" as the purpose of education, the little heroes and heroines of the didactic writers were left to exercise their moral judgment and to abide by the consequences. Thus Rosamond, in Miss Edgeworth's story is allowed by her Spartan mamma to choose between the purple jar in the chemist's shop and the shoes she really needs, only to find that the beautiful color disappears when the fluid is poured out and that she is deprived of an anticipated outing with her father, because her old shoes are too shabby to be worn on the street. In all the stories of the period the virtuous infant infallibly prospers, the bad child comes to an appropriate downfall, thus pointing a somewhat dubious moral. But while we condemn this teaching as faulty and conducive to priggishness, we find admirable qualities in the best of these stories. They are natural, full of realistic detail, while the plots and incidents are well within the range of a child's experience.

Thomas Day.— In 1783 appeared one of the most famous books of this school, Sandford and Merton, by Thomas Day. This long tale of good little Harry and bad little Tommy and their very informative tutor, Mr. Barlow, seems dull enough to us, but no doubt was welcome to children of that day with their meagre supply of books. At least they could skip Mr. Barlow's homilies and read the History of Leonidas, King of Sparta, Sophron and Tegranes, Cyrus and the Coats or An-

drocles and the Lion. The extracts from Plutarch's Lives, Xenophon's Cyropedia and other works inserted by the author must have proved the most interesting part of the book.[23] Day was a warm friend of the Edgeworth family. He and Mr. Edgeworth were one in their admiration for Rousseau and in their opinions on the training of youth. In his writings for children Mr. Edgeworth attempted to work out his and Day's joint educational theories. The results would have been drier than they were had it not been for Mr. Edgeworth's daughter, Maria, "whose bright Irish wit," to quote Mrs. Field, "had a hankering after nonsense to make sense work well." Maria helped her father in the writing of Practical Education (1798), and Harry and Lucy, begun by him to encourage the teaching of natural science, was finally given to his daughter to finish. Her best known and most successful books for children are The Parents' Assistant, published in 1796, and The Moral Tales, published in 1801. The stories in these two works were first tried on Maria's brothers and sisters. As the next to the oldest of nineteen children (Mr. Edgeworth was married four times), Maria had considerable opportunity for testing her stories.

Opinions differ in regard to Miss Edgeworth as a writer for children. Sir Walter Scott was a warm admirer of her stories. Ruskin, though he objected to her system of material rewards and punishment, as likely to be misleading as an interpretation of life, says of her: "I can read her over and over again, without ever tiring; there's no one whose every page is so full and so de-

23 Day's experiment of bringing up two orphan girls, with the purpose of taking for his wife the one who best profited by his educational theories, is more interesting than his books. See Dictionary of National Biography.

lightful; no one who brings you into the company of pleasanter or wiser people; no one who tells you more truly how to do right."[24] Charlotte Yonge declares that the minor morals of life have never been better treated.[25] Lady Ritchie, Thackeray's daughter, tells how her father read the Little Merchants aloud to her, and how the characters in The Parents' Assistant became her daily, familiar companions from that day forth.[26] Agnes Repplier compares "foolish, warm-hearted, impetuous little Rosamond" and her purple jar with Miss Alcott's Rose in Eight Cousins, not altogether to the advantage of the latter,[27] while Mr. E. V. Lucas in the preface to his Old Fashioned Tales, calls The Basket Woman one of the best stories for children that has been written. Edward Salmon, writing in the *Nineteenth Century* in 1887 voices the extreme opinion of the other side when he declares that there is "no pathos, no humour, little true sympathy in her children's stories."[28]

Mrs. Barbauld.— Another well-known writer of the didactic school was Mrs. Barbauld (1743–1825), who wrote Early Lessons for Children, Hymns in Prose for Children, and others. She is best known, however, by Evenings at Home, written in collaboration with her brother, Dr. Aiken. Of this Miss Yonge says, "Every chapter conveyed some clearly defined bit of instruction."[29]

Mrs. Sarah Kirby Trimmer (1741–1810), who has been called the parent of the didactic age in England,

24 Ethics of the dust.
25 Children's literature of the last century. Liv. Age, v. 102, p. 613.
26 Preface to The parents' assistant. Macmillan. 1903.
27 Repplier. What children read. Atl. M. v. 59, p. 23–32, Jan., 1887.
28 Liv. Age. v. 175, p. 323.
29 Ibid., v. 102, p. 376.

wrote a long list of books for children. Influenced by Rousseau and his disciple, Mme. de Genlis, on the one hand, she was also closely identified with the movement for teaching the poor children by means of the Sunday Schools. The Sunday School Movement was started by Robert Raikes (1735–1811). His first Sunday School was opened in 1780; in 1786, largely through Mrs. Trimmer's efforts, one was opened at Brentford, her home. Henceforth her writings consisted chiefly of books for use in the Sunday Schools. But it is not for her Easy Introduction to the Knowledge of Nature (1782) nor for her religious writings that Mrs. Trimmer is best remembered, but for her Story of the Robins, originally known as Fabulous Histories (1789). This book is still reprinted. It is interesting as one of the first attempts to instil in children a spirit of kindness toward animals.

Verse Writers.— If Miss Edgeworth, Mrs. Trimmer and the rest were teaching moral and religious lessons in prose, the writers of verse were no whit behind them. Jane and Ann Taylor in their Original Poems for Infant Minds, published in 1804, sought to emphasize lessons of truthfulness, generosity, honesty, and neatness. Many of the verses of the Taylor sisters have real merit, and children still enjoy the accounts of meddlesome Matty, heedless Eliza, Lucy, the Chatterbox, and others, and the dire retribution which befell them. Mrs. Elizabeth Turner, author of the Daisy: or, Cautionary Stories in Verse, Adapted to the Ideas of Children from Four to Eight Years Old, and the companion volume, The Cowslip, is not so well known as the Taylors; on the whole, her verse has less of the poetic quality, but her portraits of old-fashioned boys and girls are quaint and pleasing. For example:

"Miss Lucy was a charming child,
Who never said I won't.
When little Dick her playthings spoiled
She said, 'Pray, Dicky, don't!'

He took her waxen doll one day
And banged it round and round;
Then tore its legs and arms away
And threw them on the ground.

His good Mamma was angry quite,
And Lucy's tears ran down
But Dick went supperless that night
And since has better grown." [30]

Blake's Songs of Innocence.— Since the poetry written for children at this period might be characterized by the following verse taken from The Child's Keepsake, published in Boston in 1854:

"My dear little readers the moment you look
At the pictures and poems contained in this book
You'll see 'tis a volume intended for you
To guide your young hearts to the good and the true." [31]

it is with almost a shock of astonishment that we come upon Blake's Songs of Innocence (1787). With its wonderful imagery and poetic quality it seems strangely out of place amid the conventional, didactic writing of the period.

Religious Books and Sunday School Stories.— The didactic school, with its moral, educational and religious tendencies, persisted well into the nineteenth century. Mrs. Sherwood, author of the Fairchild Family, Little Henry and His Bearer, The Child's Pilgrim's Progress, and other stories, in England; and in America, Elizabeth

30 From The Daisy. Reprinted in 1899. Cornish Brothers, Birmingham, Eng.

31 Quoted by a writer in the Nation, v. 87, p. 307–8, Oct. 1, 1908.

Wetherell (Susan Warner) with her Wide Wide World, and Queechy, are followers of the third line. The Wetherell books, though religiously sentimental in the extreme, have a certain turn for the description of every-day things which places them above the mass of religious stories and "Sunday School books" written in America during the nineteenth century. Miss Yonge draws a distinction between the "religious tale, over-loaded with controversy and with a forced moral," and "the tale constructed on a strong basis of religious principle, which attempts to give a picture of life as it really is seen by Christian eyes." To the former group belong the Elsie books, the Pansy books, and other similar series; while Miss Yonge's own stories are happy examples of the second kind.

Descendants of the Moral and Educational Writers.— Mrs. Marcet with her "Conversations" on Chemistry, on Political Economy, Natural History, etc., and Mrs. Gatty (Parables of Nature), were descendants of Aiken and Barbauld, the Edgeworths, and Thomas Day. Peter Parley, a pseudonym of Samuel Goodrich, the first well-known writer for children in America, wrote a long series of instructive books. These were so well received that according to Mr. Lucas, an "outbreak of Peter Parlishness began to be general among juvenile firms in England," for at least six other writers adopted the pseudonym.[32] Jacob Abbott, writing about 1850, was the author of many historical biographies for young people. Some of these were written with his brother, J. S. C. Abbott. He also wrote the Rollo books, Jonas books, Lucy books, and the Franconia stories, making in all some two hundred volumes. Many of the biographies

32 Preface to Old fashioned tales.

are interesting and still liked by children, but on the whole Abbott is not read nowadays. His very informing Rollo books are little more than a name and it is doubtful if even the Franconia stories are found in many children's libraries. Perhaps, as has been said, "the life of the modern American child is too fast moving for much sympathy with these pictures of quiet, wholesome life."[33] But it seems a pity that these stories should be allowed to slip entirely into oblivion. The author understands a child's interests and the atmosphere is full of the feeling of out-of-doors and of pleasant country life; it is, moreover, characteristically American.

THE FAIRCHILD FAMILY.— Mrs. Sherwood has already been mentioned, but her chief work, The Fairchild Family, needs a word of description. Its full title reads, "The History of the Fairchild Family; or, The Child's Manual. Being a collection of stories calculated to show the importance and effects of a religious education," by Martha Sherwood. The first part appeared in 1818, the second and third parts many years later. A writer in *Good Words*, in 1904,[34] describes the book as follows: "Read in her own day for her religious teaching she is read to-day in spite of it. . . . Mrs. Sherwood in her interesting autobiography tells us that the book was written after she had found peace and light in the 'doctrine of the total depravity of the human heart!' Indeed, this doctrine pervades like sunshine the whole of the Fairchild Family. Mr. and Mrs. Fairchild and even the serious man-servant Job, welcome alike childish peccadilloes and serious faults of character with the

33 Caroline Burnite. Beginnings of children's literature. Library Journal, v. 31, p. 107–12. Conference number, 1906.

34 Florence Maccunn. Liv. Age, v. 241, p. 746–53, June 18, 1904.

cheerful alertness of specialists who recognize their pet discovery in all the diseases brought to their notice. The book begins with a sort of solemn round game, each child in turn repeating texts 'about mankind having wicked hearts.' 'This,' sums up the Papa, 'is the dreadful state into which Adam fell; he made us children of wrath and heirs of Hell.' This is sufficiently appalling as the text of the book, but with Mrs. Sherwood, as with Dr. Johnson's friend, Mr. Edwardes, 'natural cheerfulnes is always breaking in.' The book is crowded with episodes; and the entertaining story and crude religious teaching are so loosely compacted that, on the same page with one of Mr. Fairchild's lurid harangues the eye is pleasantly arrested by some such substantive as 'honeysuckle,' 'custard,' 'green-satin slip.' No one would have been more surprised, more mortified, more truly grieved than Mrs. Sherwood, if she could have foreseen that the day would come when her religious teaching would have been seriously disapproved of. Nor would it have consoled her to know that her story would survive by reason of its style and its simple idyllic charm. Children even more than grown-ups are fascinated by style. It is less the story itself than the manner of telling that gains their affection. Long after the incidents of the Fairchild family have faded from memory the impression remains of certain little 'Heavens below' where dear old ladies sit in bow windows and smile themselves into acquaintance with little girls going hand in hand to school 'in light green stuff frocks with lawn tippets and aprons, and very tight neat silk bonnets.' There is also a cheerful kitchen where an exactly similar old lady welcomes a starved and bullied little school boy into warmth and abundance, and her charming old servant lets him make the toast.

Even more delightful than the comfort and kindliness of these interiors, are the descriptions of lanes and woods and hayfields. It is well to be sparing in describing natural beauty in a child's story. Reading the other day in a recent and popular child's story about 'meadows starred with daffodils' and 'white clouds sailing high in the noon blue of a summer sky,' one felt how such stuff lent itself to skipping. But Mrs. Sherwood's arbours and hayfields are an integral part of the story. She sees the world as the child sees it, a place to play in, 'a world three feet high.' 'There is not a pleasanter lane in any village in England; the hedge on each side was of hawthorne, which was then in blossom, and the grass was soft under the feet as a velvet cushion, and on the bank under the hedge were all manner of sweet flowers, violets, primroses, and veronica.' What a place to play in, with that heaven of white blossom overhead."

The Child in the Nineteenth Century.— In the years preceding the nineteenth century, and during a part of the nineteenth century, childhood was looked upon merely as a necessary but trying period of preparation for manhood, during which the chief duty of children was to be seen and not heard, learning assiduously, meanwhile, the various necessary lessons, in books, in manners, in religion, until with the advent of adult years they might aspire to the dignity of personality and individuality. In the nineteenth century people began to be interested in children for their own sake, not only as prospective men and women, and nowhere is the change of attitude more noticeable than in the field of literature. Hitherto the child had been assigned the rôle of the miserable little sinner, who must be brought to a sense of sin and salvation; or of the self-satisfied little prig, the product of a

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System. Now Wordsworth shows him to us, trailing clouds of glory, and the poets — Coventry Patmore, Hartley Coleridge, and others — as well as Wordsworth, found in childhood a source of inspiration.

Imaginative Literature.— When the value of cultivating a child's imagination was recognized, children's literature began at once to profit by the general reawakening of interest in imaginative literature which marked the nineteenth century. Its field was broadened and its quality improved. The fairy tale came into its own and translations of Grimm's Popular Stories and Andersen's Fairy Tales took their places as classics of the nursery.

Mythology.— The first attempt at opening the great wonder room of Greek mythology was made early in the latter half of the century by Kingsley with his Greek Heroes, and by Hawthorne with his Wonder Book and Tanglewood Tales. Hawthorne's retelling of the myths has been called romantic and realistic compared with Kingsley's more classic atmosphere. Children, however, will not stop to consider schools, but will revel in them both, and no child should escape making the acquaintance of either one.[35]

Nonsense Stories and Rhymes.— Hawthorne and Kingsley gave children the key to the treasure house of Greek mythology; Lewis Carroll in 1865 put them in posession of that even dearer kingdom of Nonsense with his "immortal Alice." How strange, and indeed, how sad to think of growing up without knowing Alice, the White Rabbit, the Red Queen, and all the rest of the delightful dwellers in Wonderland and Through the

[35] See Hawthorne's own defence of the "Gothic" treatment of the myths in "The tanglewood fireside," following "The three golden apples," Wonderbook. Houghton. 1910. p. 137–38.

Looking Glass. Nonsense verses (can we imagine the little Fairchilds relaxing on aught but Scripture texts?) are represented by Dame Wiggins of Lea and Her Seven Wonderful Cats, which was edited later with additional verses by John Ruskin. Mother Goose was reprinted on both sides of the Atlantic.

Historical Tales.— Sir Walter Scott's Tales of a Grandfather, that successful attempt to make history vivid and interesting to child readers, shows us how far we have come from the early, dry-as-dust efforts to present facts and dates.[36] Dickens's Child's History of England, Charlotte Yonge's Book of Golden Deeds, and other historical works for young people illustrate the new emphasis placed on the romantic and heroic side of history. No longer was it considered a little undignified and trivial to be caught writing children's books, and pseudonyms largely disappeared when some of the greatest writers of the day did not feel that they were stooping in putting their pens to work for children.

Adult Books Appropriated by the Children.— Long before the nineteenth century certain "classics" had been written, not at all with children in mind. But they were speedily appropriated by youthful readers and have belonged ever since primarily, one is tempted to say, to the children's shelves; at any rate, no other class of readers takes the same unadulterated pleasure in them that the children take. These books were The Pilgrim's Progress, Robinson Crusoe, Gulliver's Travels, and

[36] Scott's comment on writing for children is significant. "I am persuaded children hate books which are written down to their capacity, and love those which are composed more for their elders. . . . I will make, if possible, a book that a child shall understand, yet a man will feel some temptation to peruse should he chance to take it up." Lockhart's Life of Scott. 1901. v. 5, p. 82–3.

Baron Munchausen. Add to these the Arabian Nights, Æsop's Fables, and De La Motte Fouqué's Undine and Sintram, and you have an excellent juvenile library which delighted the boyhood of many a well-known man. Their value as juvenile books was recognized in the nineteenth century when they were republished in editions accessible to children.

Classics Retold for Children.— In the early years of the century, three books appeared which seem twenty-five or thirty years before their time. These were The Tales from Shakespeare, and Mrs. Leicester's School by Charles and Mary Lamb, and The Adventures of Ulysses by Charles Lamb alone. These were the first books written for children, with the exception of Blake's Songs of Innocence, in which the author attempted, not to point a moral nor to instruct, but to present real literature in a way to appeal to children. Mrs. Leicester's School is interesting to adults as well because of its truthful studies of child-nature, but the Tales from Shakespeare, and the Adventures of Ulysses are even more important as the first attempt to retell the classics for children. They stand at the beginning of a long list of successful attempts by many different writers, and after many years still hold their own.

Harriet Martineau.— In Miss Martineau's Feats on the Fjord (1841) we have one of the first combinations of an accurate description of life in a foreign country and an excellent story. Her Crofton Boys (1841) shows the advance in characterization in juvenile books. Miss Martineau's delineation of boy nature is so true that the book is still as readable as it was half a century ago. This book and Tom Brown at Rugby were the forerunners of the modern school story.

Religious Poetry.— A new and more tender religious teaching is found in Keble's Lyra Innocentiarum, Thoughts in Verse for Christian Children, Their Ways and Privileges (1846), and in Mrs. Alexander's Hymns for Little Children (1848).

The Adventure Story.— Another kind of writing for children which first appeared in the nineteenth century, is the adventure story. James Fenimore Cooper's Natty Bumpo, Chingachgook, and Uncas in the Leather Stocking Tales were the first of a long line of scouts and Indians. Cooper's sea stories, too, served as models, and furnished inspiration. Captain Marryat, Mayne Reid, Ballantyne, and many others wrote thrilling tales of adventure on sea and land. Their stories were exceedingly popular; some of them are still favorites and we recognize their direct descendants in many of the present day books for boys.

The Realistic Story.— In the nineteenth century the realistic story, what Mrs. Field calls "the novel of childhood in which no effort is spared to make children appear as they are," was developed. The books of Mrs. Ewing and Charlotte Yonge in England, and of Louisa Alcott in America are its best examples. Mrs. Ewing's delightful books [37] are too little known in America. This is partly due, no doubt, to the fact that the setting of her stories is so thoroughly English and partly to the fact that she is too literary to appeal to the child who does not read easily or has read chiefly the mediocre. It would be worth while, through attractive editions, and perhaps through reading aloud and story-telling, to make

37 Lob-lie-by-the-fire; Jackanapes; Story of a short life; Daddy Darwin's dovecot; Flat-iron for a farthing; Jan of the windmill, and others.

children acquainted with the high ideals and refinement of Mrs. Ewing's books.

Charlotte Yonge's stories have a strong religious element but it is neither mawkish nor combative, and the ideals of family life and individual conduct are high and noble. Miss Yonge's description of what she thought a religious tale should be may well be applied to her own books, "drawing out the poetry of all that is good, enlisting the sympathy on behalf of purity, faith and forgiveness, and making vice hateful and despicable."[38] "Jo," in Little Women, has been called the lineal descendant of the "harum-scarum, impulsive, quick tempered but thoroughly lovable 'Ethel' of Miss Yonge's Daisy Chain." Miss Maccunn, in the article already quoted, makes the same suggestion. Her comparison of the two characters is interesting and it is pleasant to hear from across the Atlantic this hearty tribute to our American writer. "But her (Miss Yonge's) large families with their good principles, culture, family affection, small means and genuine Anglican piety, how good they are and how intimate one feels with them. Ethel in the Daisy Chain was everybody's favorite character in fiction until there appeared from across the Atlantic a similar character but infinitely richer, funnier, more sympathetic, more universally human, the beloved 'Jo' of Little Women. This book is passing through new editions every day, and if by a miracle they were all swallowed up, women and children of all ages and all degrees of culture would unite to reproduce the book from memory. It is level with the intelligence of all of us, it deals with things we are all interested in, food, clothes, left-overs,

[38] Yonge. Children's literature of the last century. Liv. Age, v. 102, p. 618.

making both ends meet, having 'good times,' doing one's duty when one would rather not, and it deals with them with a 'go,' a sense of pleasure that is little short of genius." [39]

Modern Developments.— The field of children's literature to-day is characterized by great activity. We find most of the varieties of children's books which originated in the nineteenth century still flourishing. The purely religious story is the only type that has vanished. No one has yet written another Little Women nor a Tom Brown at Rugby, but the home and school story have some excellent representatives. The large output of adventure stories and historical stories for boys is perhaps more generally mediocre, and from these it is but an easy step downward to the "series books," interminable series of cheap juveniles, worthless in style, wooden in characterization, and misleading in their picture of life.[40] We have the historical story and the travel story; books descriptive of foreign countries have had great popularity during the last decade. Fairy tales retain their popularity, beautiful editions of the old classic collections are published, authors are constantly adding to the list of modern fairy stories and editing new collections of folk-tales for children. There is a marked tendency not only to retell the classics but to simplify and dilute former successful adaptations.[41] Much real poetry has been written for children. In the earlier group of names we

39 Children's story-books. Liv. Age, v. 241, p. 746–53, June 18, 1904.

40 The Library Commission of the Boy Scouts of America is doing good service by its book lists and the inexpensive reprints of better books, issued by Grosset and Dunlap in "Every boy's library," to supplant the poorest of these series.

41 Even the classics of infancy have not escaped, Mother Goose has been re-edited for American children, and Alice in Wonderland, Swiss family Robinson and the Wonder book have been simplified!

find Christina Rossetti, Mary Howitt, Lucy Larcom, Celia Thaxter, Alice and Phœbe Cary. Whittier's Child Life is a delightful anthology representing most of these writers. A number of very charming books of verse for children have been recently written with Stevenson's Child's Garden of Verses as forerunner and inspiration.[42]

As the pendulum swung far away from the severely instructive book for children it reached the Comic Supplement and the book modeled thereon. There are hopeful indications, however, that the days of this type of children's literature are numbered.

In this Day of the Child, when education, reading and even play are so carefully supervised and made easy, it is well to remember that there is much in adult literature which, after all, children should know as children. "In wise households the big, beautiful, interesting, grown-up books are kept on low study shelves, or on broad flat window seats where a child with the irrepressible instinct for reading may find them for himself. In a lovely passage Cowley describes 'the little chance which filled his heart with such chimes of verse as have never since left ringing there. For, I remember, when I began to read and to take some pleasure in it, when there was wont to lie on my mother's parlor (I know not by what accident, for she herself never in her life read a book 'but of devotion,' but there was wont to lie) Spenser's works; this I happened to fall upon, and was infinitely delighted with the stories of knights and giants and monsters and brave houses that I found there.'"[43]

42 For example: Josephine Preston Peabody's Singing leaves; A. F. Brown's Pocketful of posies; and Betty Sage's Rhymes of real children.

43 Quoted by Maccunn. Children's story-books. Liv. Age, v. 241, p. 753.

Suggested Reading

Anstey, F. An old-fashioned children's book. Living Age, v. 249, p. 689-98, June 16, 1906.

Burnite, Caroline. Beginnings of children's literature. Library journal, v. 31, p. 107-12, Conference number 1906.

Children's books. Living Age, v. 2, p. 1-12, August 10, 1844.

Crothers, S. M. Miss Muffett's Christmas Party. Bost. 1902. Houghton.

A delightful story for children, and incidentally an entertaining and discriminating survey of children's books.

Field, Mrs. E. M. The child and his book. London. Wells, Gardner.

Godley, E. C. A century of books for children. Living Age, v. 249, p. 689-98, June 16, 1906.

Halsey, R. V. Forgotten books of the American nursery. Bost. Goodspeed. 1911.

Hewins, Caroline. The history of children's books. Atlantic monthly, v. 61, p. 112, January 1888.

Lucas, E. V. Preface to Old Fashioned Tales. N. Y. Stokes.

Lucas, E. V. Preface to Forgotten Tales of Long Ago. N. Y. Stokes.

Moses, M. J. Children's books and reading. N. Y. Kennerley. 1907. Chapters 2, 3, and 4.

Repplier, Agnes. Children past and present. Atlantic monthly, v. 57, p. 508-17, April 1886. (Also in her Books and Men.)

Repplier, Agnes. What children read. Atlantic monthly, v. 59, p. 23-32, January 1887. (Also in her Books and Men.)

Thin quarto volumes of long ago. Outlook, v. 91, p. 146-48, January 23, 1909.

Welsh, Charles. Early books for children in New England. New England Magazine, n. s. v. 20, p. 147-60, April 1899.

Yonge, Charlotte. Children's literature of the last century. Living Age, v. 102, p. 73-80, Aug. 7, 1869; p. 612-18, Sept. 4, 1869; v. 103, p. 96-102, Oct. 9, 1869.

Exercise

1. Read a story by Maria Edgeworth, one by Thomas Day, and one by Peter Parley. (Stories by these au-

thors may be found in the collections mentioned below.) In general, how do these seem to differ from such present day stories for children as Under the Lilacs (Alcott), Heidi (Spyri), The Bird's Christmas Carol (Wiggin)?

2. Look over Catherine Sinclair's Holiday House (1839); Mrs. Sherwood's Fairchild Family (1818), and Harriet Martineau's Feats on the Fjord (1841). Which would you select to put in a present day library for children, and why?

3. Read Malleville's Night of Adventure by Jacob Abbott in Lucas; Forgotten Tales of Long Ago; also Embellishment by Abbott in Lucas; Old-Fashioned Tales. Give your opinion of these stories. Do you think children would like them? If possible read them to a child and note results.

4. Compare Tom Brown at Rugby (Hughes, 1857) with one of Ralph Henry Barbour's school stories. From your experience, what can you say of the popularity of Tom Brown with the present generation of children?

5. Read Mrs. Ewing's Jackanapes. Do you think children would like it? Did you like it as a child? What is its value for children?

6. Read Miss Edgeworth's Waste Not, Want Not in The Parents' Assistant (also in Forgotten Tales of Long Ago, and Scudder's Children's Book). Does this seem to you a good child's story as regards (1) moral lesson, (2) interest? Do you find it popular with children?

7. Read Eyes and No Eyes in Aiken and Barbauld's Evenings at Home. (Also in Scudder's Children's Book.) How would you compare it with present day nature readers and stories for children? Do you think children would find it interesting?

8. Read the account of the battle of Culloden and the escape of Charles Edward in Scott's Tales of a Grandfather. Do you think boys and girls of the seventh and eighth grades would enjoy it if read or told to them? Why? If possible, try the experiment.

9. Did you as a child enjoy Charlotte Yonge's stories of home life — The Daisy Chain, Pillars of the Household, Countess Kate, etc.? Have you found them, as a rule, popular with children? Why do you think girls do or do not like them?

10. Read The Young Mahometan in Mrs. Leicester's School by Charles and Mary Lamb. How would you compare this with the stories which you have read by Miss Edgeworth and Thomas Day?

11. Examine the edition of Mrs. Sherwood's The Fairchild Family, edited by M. E. Palgrave and illustrated by M. F. Rudland (Stokes); or, Miss Edgeworth's The Parents' Assistant, illustrated by Chris Hammond (Macmillan, 1903). Do you think the modern form of the book likely to revive interest in the story?

Collections Illustrating the History of Children's Literature.

Forbes, E. E. comp. Favourites of a nursery of 70 years ago. Houghton. Chiefly poetry.
Lucas, E. V. ed. Forgotten Tales of Long Ago. Stokes.
Lucas, E. V. ed. Old Fashioned Tales. Stokes.
Tappan, E. M. ed. The Children's Hour, v. 6. Houghton.
Scudder, H. E. ed. The Children's Book. Houghton.

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Chapter XVI

THE PRESENT PROBLEM OF CHILDREN'S READING

Chapter XV attempted a brief survey of the history of children's literature. This chapter deals with the present day problem of children's reading.

Importance.— Not infrequently we find people who shrug their shoulders and smile a little at the advocates of a careful consideration of this matter. No doubt most teachers have met the mother who, questioned as to what her children are reading at home, replies: "My children seldom read anything, they have enough to do to keep up with their school work." She is a fortunate mother if her children suffer only a negative ill and are not, for the want of the proper food for their imaginations, driven to the vulgar and the sensational, in the shape of the cheap show, the wrong kind of moving pictures, and the trashy book.

What the Problem Consists Of.— You cannot, of course, drag a boy away from a nickel show and thrust the Jungle Book into his hands with, "read that, it is much better for you." The best way to make a child love good books is to set his father and mother to reading them and loving them, when they, too, are boys and girls. Oliver Wendell Holmes's oft quoted saying to the effect that the child who has never tumbled about in a library is always afraid of books, comes frequently to

mind in dealing with the young person of to-day. The good doctor might have said not only afraid of books but contemptuous of them, with the contempt born of ignorance. We must face the fact that unfortunately in many hundreds of American homes there are no libraries for children to tumble about in; and that a corresponding familiarity in early years with the recent novels borrowed from the Public Library, several monthly and weekly magazines and the daily papers, are by no means conducive to a corresponding amount of culture. The problem is how to deal with the non-reading child, who comes of non-reading parents from a bookless home.

The Teacher's Opportunity.— Librarians are doing what they can in the Children's Rooms with carefully selected books, assistants trained in library work with children, story hours, and co-operation with school libraries. Teachers may do even more. In their longer and closer companionship with children they have opportunities, second only to those of the parent, of putting a child in touch with books which may influence his whole after life.

One Way of Attacking the Problem.— Most teachers have devoted more or less time to the study of psychology, particularly to that branch known as child-study. Nearly everything that has to do with a child's development is approached from the point of view of child-study, nowadays, yet we do not as a rule think of applying the principles learned from James, from Sully, from Baldwin, and from Stanley Hall, to the problem of the right book for the right child at the right time.

Danger in Becoming Too Theoretical.— To be sure, we cannot make a neat, little, theoretical time-table of a child's development and expect every change to take

place according to schedule. We must be ever ready to adapt general rules to individual children; to differences caused by inheritance and environment. On the other hand wise parents, teachers and librarians have long recognized the value of child-study in trying to solve the problem of children's reading, whether they call it by that name or not. The following are the words of a teacher in a preparatory school for boys in England. Librarian, as he uses the term, refers to the teacher in charge of the school library. "The ideal librarian must have that true wisdom — the product of experience and sympathy — which recognizes that boys must be led on very gradually, and that to recommend books of a better class too early is apt to discourage a taste for reading altogether. One librarian of long standing has told me that he is only just beginning to learn after many years of this work, what can really be done towards helping boys to make a true progress in the choice of books. He points out to us that it is of no value to say that a boy of a certain age should read and enjoy a certain book, and the comparison must not be made between one boy and others of his age, but between a boy as he is and as he was at earlier stages in his life." [1]

Divisions of the Period of Childhood.— According to the books on child-study we find, in general, childhood and youth divided into three main periods.[2] First, that which is called Early Childhood, second, Later Childhood, third, Adolescence, which is again divided into two periods — earlier and later adolescence. Only the first

1 Preparatory school libraries by W. Douglas. See Great Britain. Education Department. Special Reports, v. 6.

2 For example, see Tanner — The child, chap. 12; Kirkpatrick — The individual in the making, chap. 3, divides the time from birth to 24 years into six stages.

of these adolescent periods concerns us in our present consideration.

Characteristic Interests of the Successive Periods. Early Childhood.— Let us recall the characteristics assigned by the psychologists to these different periods. Miss Tanner in her book, The Child, names as the interests of early childhood, the enjoyment of plays which exercise the child's senses, use of rhythm and nonsense rhymes, love of imagining and inventing, above all, a love of imitation, "the most characteristic interest of the period." Mr. Kirkpatrick in his The Individual in the Making, says: "This period (i.e., from three to six years) is preeminently the period in which imaginative activity dominates . . . the child plays with his images and uses them for his own purposes just as he, at an earlier period, played with objects. It is also a period of story interest, when the child not only enjoys picturing what is related, but delights to make little stories and songs of his own. In living in the story world of fancy he has the freedom and pleasure that is denied him in a world of fact, where things are in accordance with definite, fixed laws, regardless of his wishes."[3] Does not all this coincide with what we know children like to read or to have read to them, at the first stage of their interest in books? Mother Goose, poetry with a strongly marked rhythm, such as the Child's Garden of Verses, and stories with a dramatic, actable quality, such as is preeminently supplied by the fairy tale. In the fairy tale nothing is impossible, seven league boots, bean stalks as tall as the sky, fiery dragons and magic swords with which to kill them; the power to do whatsoever he will — all these are possessed by the child as he

3 Kirkpatrick. Individual in the making. 1911, p. 146.

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identifies himself with the hero, thus giving him, indeed, "the freedom and pleasure denied him in a world of fact." The more gifted children only may invent stories for themselves, as did George Meredith, "in the manner of St. George and the Dragon or of the kind found in the Arabian Nights";[4] but all children may enter the magic kingdom through the gate of the old familiar fairy tale.

Dramatic Interest.— The actable quality of a story or poem is a sure test of its popularity. Quite little children enjoy the Pied Piper and are found acting out the story. Stevenson is speaking of this characteristic of children where in his Essay on Child Play he says: "He (the child) works all with lay figures and stage properties. When his story comes to the fighting, he must rise, get something by way of a sword and have a set to with a piece of furniture until he is out of breath. When he comes to the ride with the king's pardon he must bestride a chair. . . . If his romance involves an accident upon a cliff, he must clamber in person upon a chest of drawers."

Animal Stories.— Closely allied with the fairy tale is the imaginative animal story — the Jungle Books, Seton-Thompson's stories. But to make an appeal to this age, animal stories must be of the kind which present animal life in the forest and in the jungle so that the child can picture it and can play at living it. The book of information belongs to a later period.

Second or Middle Period.—With the second or middle period, which, roughly speaking, begins at eight and ends at twelve, we begin to hear the question asked, "Is it true?" Not that the answer in the negative detracts from the popularity of the story; older brothers and

[4] Meredith. Letters, v. 1, p. 3.

sisters are, if you notice, quite as eager to hear the fairy tale, which you may be telling, as the little ones themselves. But they wish to enjoy it as make believe, not as something which was or may be true. As the psychologists tell us, the child in this period "thinks more in the abstract." *Tanner. The Child, p. 243.* In this period, too, we are told "the interests in persons is stronger and the interest in imagining and wondering has become more clear cut and related to the needs of life." *Ibid.* Do we not find in this sentence a statement of the psychology behind the taste for the hero story which develops at this time, for the history story where the emphasis is laid on individuals, the book of deeds, Robin Hood, King Arthur, or, with the less imaginative child the Indian Stories of Stoddard and Kirk Munro and the war stories of Tomlinson?

It is not true that the child in turning from the fairy tale and wonder story to the realistic story is looking for accounts of the happenings of daily life. On the contrary, the more unlike every-day doings the feats performed by the hero, the more unheard of and stupendous the experiences he undergoes, the better the story pleases, provided, always, that it *seems* possible and believable. A writer in the Edinburgh *Review* in 1902 puts it excellently when he says: "When Grimm, Andersen, and all the fairy classics of the first ages of youth — the jewel age which antedates the golden, and to which we far more easily in later years return — are drifting into the unacceptable region of the unbelieved, realism, in its first claims demands of fiction that it should present not maybe yet the actual, but the credible, the possible. It is then that the book of adventure has its reign. Worlds unrealized, unexplored seas, undiscovered countries, must

figure in the tale, but worlds that may be thought to exist, countries with shores of solid rock, with bays and creeks and harbors — seas real ships might sail. And fiction must picture them plain with compass and map, longitude and latitude, and the full similitude of veracity." [5] Treasure Island should have its map as well as its illustrations. Other books which satisfy this demand are Robinson Crusoe, the Swiss Family Robinson, Munchausen, Gulliver's Travels, and the scientific romances of Jules Verne.

The greater interest in the details of life outside a child's own circle, in what Miss Tanner calls "the 'how' of things," is satisfied by the stories of industries and books descriptive of foreign countries. The Little Cousin Books and other geographical series are popular at this age.

This age is more or less a time of competition and rivalry with other children. Most of a small boy's fighting is done at this time and books which describe all kinds of encounters from tournaments to Indian ambushes make a strong appeal. Now is the time to form ideals of true courage through such books as Pyle's Robin Hood and Men of Iron, Ivanhoe, Sewall's Little Jarvis and Decatur and Somers.

Early Adolescence.— With this period (from twelve or fourteen to sixteen or eighteen years) come marked changes. A child's feelings about himself, about his surroundings are more intense than ever before. Poetry which expresses the feelings, stories which deal with love and romance, books which appeal to a child's religious nature and to his instincts for self-sacrifice are eagerly read.

5 Schoolroom classics in fiction — a survey. Littell's Living Age, v. 232, p. 385–401.

We are told with the period of adolescence, "the child, for the first time enters fully into his social inheritance," and "that the key to the adolescent is his interest in living up to what he conceives to be the social demands upon him."[6] Hazlitt, in his essay, "On the Reading of Old Books," describes this social awakening in his own case. "Tom Jones," he says, "was the first work to break the spell." (That is, the spell of the time when he was "a little thoughtless child and had no other wish but to con his daily tasks and be happy.") Then "Tom Jones" came in his way. "It came down in numbers once a fortnight, in Cooke's pocket edition, embellished with cuts. . . . It smacked of the world I lived in and showed me groups of 'gay creatures,' not of 'the element,' but of the earth; not 'living in the clouds,' but travelling the same road that I did;—some that had passed on before me, and others that might soon overtake me."[7]

Ideals Furnished by Literature.— Since his relationship to the world around him has consciously become a problem to the adolescent, books which will show him how others have attacked this problem are welcome. "Little can be done by parent and teacher in a positive or specific way toward determining just what the imaginative activity shall be during this period. Indirectly much may be done by furnishing literature that stimulates and provides abundant opportunity for the choice of ideals."[8]

Now is the time for instance to present by means of such novels as The Tale of Two Cities, Hypatia, Ivanhoe, Lorna Doone, fine and ennobling ideals of love and

6 Tanner. The child, p. 245–6.
7 Hazlitt. Collected works, v. 7, p. 222–3.
8 Kirkpatrick. The individual in the making, p. 238.

marriage, such as the child, perhaps, does not find in his own environment.

Wide Reading Not in Itself Harmful.— Wide reading on the part of the adolescent boy and girl need not alarm us, if only really good literature is placed in their way. It is the trashy novel, the cheap and commonplace product of modern writers, which encourages the wrong kind of moral outlook; not the books of the great writers of the past.

The Right Book at the Right Time.— This brief outline of a child's successive interests in literature has been given to emphasize the fact that in the guidance of a child's reading, as in everything else, there is a psychological moment, and it is, therefore, the business of the teacher who wishes to influence the forming of a child's taste in books, to be on the watch for the opportunity to present the right book at the right time. When a boy is longing for fighting and Indians, and adventure in the most stirring form, of what use will it be to press upon him the finest, most spiritual of stories, the most imaginative fairy tale or allegory? It may rather do positive harm in causing him to lose faith altogether in our recommendations of books and he will satisfy his desire for excitement and a hero to imitate, with the sensational stuff he will get, not from the school or the public library, but from some less reputable source.

Danger of Cheap Juveniles.— Judge Lindsay once said, "I recall a group of boys in my court room. In the trunk of one of them in an attic were found hundreds of cheap juveniles, and I think they had much to do with the misdirected energy and spirit of adventure in these boys, which instead of taking the wholesome channels, took really to serious crime. The coarse,

cheap appeal of some of this literature is certainly dangerous." [9] We have Josiah Flynt's testimony in Tramping with Tramps in the chapter called "Children of the Road," which every teacher should read, that it is the literature of "desperadoism thrust upon them from the shop-windows through the picture-covered dime novels and the flaring faces of the *Police Gazette,* that by suggestion starts many an honest but romantic boy off to the road."

Danger of the Mediocre.— Less easy to detect but more widespread is the danger of the mediocre in literature. Quantities of juvenile books are turned out every day which, wholesome enough morally, are entirely commonplace in tone and altogether lacking in qualities of style and distinction. Moreover, whether a child reads books or not, and more probably if he does not, he is almost certain to read the daily papers. As Stevenson says: "The sneering, the selfish and the cowardly" (to which list we may well add the vulgar), "are scattered in broad sheets on every table, while the antidote in small volumes lies unread upon the shelf." [10] One part of the paper at least, is looked upon as the particular property of even the youngest children — the Comic Supplement. Hundreds of fathers and mothers in refined homes hand over these supplements without question to the children, because the children ask for them, not realizing that every issue tends to blunt a little the sensibilities for art and beauty, dulls the sense of humour and encourages the lack of respect for authority, characteristic of the young American.

[9] Quoted by Edward W. Mumford in a paper read before the American Booksellers' Association, May 15, 1912.

[10] Stevenson. The morality of the profession of letters.

The Remedy.— The chief safeguard of children's reading must be in the home atmosphere, in the companionship of parents and children in the field of books. As an editorial in the *Outlook* said some years ago, "Children ought to form the reading habit, as they form the habit of being courteous, because it is the normal habit of the home and they ought to read good books, because no books which are not good books ought to be within their reach."[11] In the forming of a child's taste in literature, next to the parents, teachers have the greatest opportunity and the greatest responsibility.

Suggested Reading.

Colby, J. R. Literature and life in school. 1906.
Ely, Mary. The book that teacher says is good. (In N. E. A. Addresses and proceedings. 1912, p. 1253-8.)
Hunt, C. W. What shall we read to the children? 1915.
Kirkpatrick, Edward. Individual in the making. 1911. Part 2. Stages of development.
Lanigan, Edith. The child in the library. (In Atlantic monthly, Jan. 1901, v. 87, p. 122-5.)
Lawrence, Isabel. Children's interests in literature. (In N. E. A. Addresses and proceedings. 1899, p. 1044-51.)
Lowe, Orton. Literature for children. 1914.
Lynn, Margaret. My book and heart. (In Atlantic monthly, April 1912, v. 109, p. 500-7.)
Olcott, F. J. The children's reading. 1912.
Tanner, A. E. The child. 1904. Chapter 12. Interests.
Zachert, A. B. What our children read and why. (In Library Journal, v. 39, January 1914, p. 21-4.)

Exercise.

1. Name three books which you know by experience appeal to children between nine and twelve. Suggest reasons why they do appeal.

11 Outlook, Dec. 3, 1904, v. 78, p. 813.

2. Name two stories which you think especially suitable to be told to children before they are old enough to read. Why do you think so?

3. Suggest three novels which you would include in a high school library. Give reasons.

4. Name a poem other than the Pied Piper which little children enjoy because of its actable quality.

5. Outline the successive tastes in reading of some child whom you know, stating whether you found abrupt changes of interests, or whether early likings continued at the same time that new tastes developed. Does this seem to you an average or an exceptional case?

6. Name several writers for adults with whose books you think children should be familiar in the home. Why?

7. Suggest ways in which the teacher and the parent may co-operate in encouraging children to read good literature.

8. How important does it seem to you that a child should have the right book at the right time? Can you recall any instance when the wrong book has done positive harm?

9. Have you found much difference in the reading done by boys and girls? If you have found divergence in taste, describe it, in general, and state at what age it seems to appear.

10. Mention ways in which mediocre books do harm. What has been your experience in regard to children who have read chiefly mediocre books?

NOTE. A useful bibliography of "Books and articles on children's reading," has been compiled by Margaret Widdemer and published in the Bulletin of Bibliography (Boston Book Co.), v. 6, 1911, and v. 7, 1912.

Chapter XVII

FAIRY TALES

Once upon a time, in the days when all well brought up Puritan infants were learning their catechisms and reading Fox's Book of Martyrs by way of diversion, fairy tales were considered not only useless but actually pernicious. In the eighteenth century Rousseau protested against all fairy lore. "Fables may instruct men," he wrote in Émile, "but children must be told the bare truth, for the moment we cover truth with a veil they no longer give themselves the trouble to lift it." His protest seems to have had some influence when we recall the didactic literature of the eighteenth and early nineteenth centuries, and find Lamb writing to Coleridge as follows: "Mrs. Barbauld's stuff has banished all the old classics of the nursery; and the Shopman at Newbery's hardly deigned to reach them off an old exploded corner of a shelf when Mary asked for them. Mrs. B——'s and Mrs. Trimmer's nonsense lay in piles about. Knowledge insignificant and vapid as Mrs. B——'s books convey, it seems, must come to a child in the shape of knowledge, and his empty noddle must be turned with conceit of his own powers when he has learnt that a Horse is an animal, and Billy is better than a Horse, and such like; instead of that beautiful interest in wild tales which made the Child a man, while all the time he suspected himself to be no bigger than a child." [1]

1 Life of Charles Lamb by E. V. Lucas, 1905, v. 1, p. 318–19.

The Persistence of Fairy Tales.— Nevertheless, in spite of Puritan divines and educational theorists, the fairies and giants of folk-lore were not altogether submerged by the flood of didacticism. Jack the Giant Killer, Rosamond in the Bower, The Babes in the Wood, Tom Thumb, and many other tales were still current in chapbook form. The French fairies slipped over to England with Perrault's Tales of Mother Goose (Contes de ma Mère l'Oye), and Mme. d'Aulnoy's Contes de Fées, and in 1824 with the translation of the Grimm Brothers' Household Tales, the German elves and kobolds became a part of the joy of childhood for all English speaking children.

Value of Fairy Tales Recognized.— As the years have gone on, the fairy tale has steadily acquired prestige. We may still find, occasionally, a mother like the one Miss Olcott mentions[2] who says, "I do not like to read lies to my child," or, a child like the little girl, who several years ago, used to steal into the public library every day on her way from school to read the fairy book forbidden at home. But these are exceptional cases, most parents even if they do not favor the fairy tale do not taboo it. Students of children are agreed that folk-tales, taking their origin as they do, in the youngest, most childlike period of the world's history, should serve as the child's introduction to literature; and that they have an educational value.

Why Fairy Tales Are Good for Children.— First, fairy tales cultivate the imagination, and after all it is lack of imagination which causes most of the evil in the world. It is only unimaginative people who are cruel and brutal. And if imagination safeguards, it also en-

2 Children's Reading. 1912, p. 68.

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riches, adding a never failing charm to the dullest and most sordid surroundings and giving us the means of escape from the commonplace.

Second, fairy tales broaden the mental horizon. Many a child whose daily life seems of the narrowest and most prosaic kind, has found through the fairy tale all the wonder and mystery of

> "Songs the sirens never sung,
> Shores Ulysses never knew."[3]

Third, fairy tales deepen and enlarge a child's emotional experience. He thrills with pride as the little tailor gets the better of the giant; he holds his breath in suspense as the last mantle is thrown over the eleventh swan brother, he shudders before the locked door in Bluebeard's Castle; and as a result, he is all his life more sensitive to the appeal of "brave romance," wherever he may find it.

Fourth, fairy tales develop a sense of humour. Some children possess this sense in a much higher degree than others. This is apparent to the story-teller who often finds one child listening without a smile to the tale that has drawn a series of appreciative chuckles from others. For the child who takes life seriously, perhaps a little anxiously, or for the stolid youngster, such stories as the Three Sillies, Lazy Jack, Mr. Vinegar, or Hans in Luck[4] are an excellent training in the perception of humour. Nearly all the old folk tales, and, in particular, the Drolls (to which class belong the four tales mentioned) are full of a vigorous and spontaneous humour.

3 Alfred Noyes. Flower of Old Japan.

4 The first three may be found in Jacob's English Fairy Tales, the last in Grimm's Household Tales. Lucretia Hale's modern nonsense stories of the Peterkin Family are also good for this purpose.

Uncle Remus's genial fun awakens a ready response. The literary fairy tale, when really excellent, is invaluable. It is often said that a child cannot fully appreciate the clever fooling of Alice in Wonderland, but while he is eagerly following Alice's adventures he is laying, unconsciously, the foundation for an appreciation of humour in literature. Kipling's Just So Stories have a similar value. Howard Pyle's fairy stories in The Wonder Clock and Pepper and Salt are full of humour and are told with a delightful drollness, irresistibly appealing. Stockton's stories, The Bee Man of Orn, Clocks of Rondaine, and others, are full of a humorous fancy. Thackeray's The Rose and The Ring belongs to the older children, who are leaving the fairy tale age behind them. They can appreciate its delightful absurdity without being puzzled by its burlesque quality. Of this book Andrew Lang said that he thought it "quite indispensable in every child's library, and that parents should be urged to purchase it at the first opportunity, as without it no education is complete." [5]

Fifth, indirectly and without preaching, fairy tales teach the child many priceless lessons. Teaching by parable is a time-honored method. Children especially need concrete examples, not abstract generalizations. Many are the lessons of truthfulness, temperance, courtesy, and generosity which the fairy tale brings home, while the qualities of greed, cruelty, and laziness are held up to ridicule. To a child there are no shades in conduct, bad is bad, and good is good; hence, the clear black and white of the old fairy tale is peculiarly satisfying. The prompt dispensation of reward and punishment appeals to his sense of justice. If the adult has forgotten how

[5] Preface to the Yellow Fairy Book.

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he felt as a child when he came to the end of the fairy story, let him reread the conclusion of Martin Chuzzlewit. Mr. Pecksniff, with "a disconcerted meekness on his face . . . enormously ridiculous," Mr. Pecksniff completely unmasked by the old man he would have tricked and wronged and, moreover, laid flat on the floor by a blow from this same irate old gentleman's stick, while Martin, Tom Pinch, Mary, Ruth and Mark Tapley stand by as witnesses of the discomfiture of hypocrisy, gives us the same pleasurable sensation, as did the summary disposal of the wicked step-mother.

Sixth, fairy tales counteract certain unfortunate tendencies of modern life. The constant bustle and hurry, the daily papers with their glaring headlines, the theatrical bill-boards and moving picture posters, the moving pictures themselves, all tend to make the modern child more sophisticated than the young person of an earlier day, and to keep him living at a high tension. He will crave the dramatic fairy tale, therefore, but however full of giants and ogres and exciting rescues of princesses this tale may be, the atmosphere is a healthy one, neither morbid, nor vulgar, nor encouraging precociousness.

Seventh, there is no better introduction to poetry. In the letter to Coleridge quoted above, Lamb says: "Think what you would have been now if instead of being fed with Tales and old wives' fables in childhood, you had been crammed with geography and natural history!" The atmosphere of the fairy tale, its "high hill among the trees of the forest, where the fox and the hare bid each other good night"; its talking beasts and flowers; its lakes and mountain caverns prepare a child for the magic of the great poets. "We cannot all hope to be classical scholars, but all may be steeped in folk-lore and

heroic romance in childhood, when the imagination is fresh and keen and so acquire a share of the old-world culture." [6]

Danger in Adaptation.— If we think of the fairy tale as the child's introduction to literature we shall be chary of mutilating the old favorites under the guise of adaptation. There are, it is true, many folk tales which are not suitable for children; let these, then, be left out of the children's libraries; let us be sure that our editors and compilers are to be trusted, but let us refrain from destroying the strength and dramatic qualities of the versions which have stood the test of centuries.[7] The changes are usually made by mistakenly zealous persons, on the ground that the originals are too painful for children. Andrew Lang had a word to say about these sentimentalists and, as usual, said it with refreshing vigour. "He could but indifferently sympathize with those anxious parents who think the stories of Bluebeard and Jack the Giant Killer too shocking for infant ears to hear. Our grandmothers, he declared, were not ferocious old ladies, yet they told us these tales and many more which we were not the worse for hearing. 'Not to know them is to be sadly ignorant and to miss that which all people have relished in all ages.' Moreover, it is apparent to him and indeed to most of us, that we cannot take even our earliest steps in the world of literature, or in the shaded paths of knowledge, without encountering suffering and sin in some shape; while as we advance a little further, these grisly forms fly ever on before. 'Cain,' remarks Mr. Lang, 'killed Abel. The

6 C. T. Dodd. Fairy tales in the schoolroom. Living Age v. 235, p. 373.

7 For examples of how *not* to treat fairy tales, see Miss Olcott's The children's reading. 1912, chap. 7 and Miss Gleason's A word on picture books, good and bad. Public Libraries, v. 11, p. 171–75, April, 1906.

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flood drowned quite a number of persons. David was not a stainless knight, and Henry VIII was nearly as bad as Bluebeard. Several deserving gentlemen were killed at Marathon. Front-de-Boeuf came to an end shocking to sensibility and Mr. Ruskin.'" [8]

The Pathetic Realistic Story.— It is not the fate of the giant in Jack the Giant Killer, nor the death of Bluebeard that make the children's tender hearts ache; it is rather the too pathetic modern story of the ill-used child or animal. The shade of a little yellow dog, homeless, abused, cold, and hungry, went trotting forlornly on for years through the imagination of one child, until childhood was left behind. It is a pity to bring home to children too early the sad truth that there is unhappiness and suffering in the world from which there is no immediate and visible relief. The young life should grow as Sophocles pictured it growing, "in those sheltered regions of its own, and the Sungod's heat vexes it not, nor rain nor wind, but it rejoices in its sweet untroubled being." [9]

The Classification of Fairy Tales.— Folk-lore is variously classified.[10] For our purpose a simple division into myths; fairy tales, "taken to include tales in which occurs something 'fairy,' something extraordinary — fairies, giants, dwarfs, speaking animals"; [11] fables; and legends will answer.

Early Favorites.— It is, of course, impossible to make a hard and fast rule which will apply in all cases to all children. In general, the little children, from four,

8 Atlantic monthly. Contributor's Club, v. 69, p. 854–5, June, 1892.

9 Sophocles. Trachineae, tr. by R. C. Jebb., 144ff, quoted by Butcher in Some aspects of the Greek genius. 1893, p. 315.

10 See E. S. Hartland's English fairy and other folk tales, also his Science of fairy tales, and the article on Folk-lore in the Encyclopedia Britannica.

11 Jacobs. Preface to English fairy tales.

five and six years on, are best pleased with, (1) the fables; the talking animals of the fable appeal to them, and its brevity is a distinct point in its favour; (2) with the simplest of the folk tales (nursery tales or Märchen), such as Jack the Giant Killer, Jack and the Bean Stalk, and Rumpelstiltskin. If the story deals with animals as the Three Little Pigs, or the Three Bears, so much the better; and the cumulative tales like The Old Woman and Her Pig, or Henny Penny (Chicken Licken) are always popular. As children grow older simple versions of some of the myths, such as the story of Echo, or Phaethon, may be told or read to them.[12] For the most part, however, the myths are better appreciated later.

Second Stage.— Here belong the more complicated and more romantic fairy tales, such as The White Cat, Beauty and the Beast, Puss in Boots, Prince Darling and Princess Goldilocks, Snow White and Rose Red. The Arabian Nights, of which Carlyle said, "It has given me more pleasure in my life time than any other book,"[13] Grimm, Andersen, Andrew Lang's color fairy books, are enjoyed. Now is the time when the myths make their strongest appeal. Many of us can recall with what zest, between the ages of nine and twelve, we first read and then acted out the mythological stories.[14]

Children should certainly be familiar with Hawthorne's Wonder Book and Tanglewood Tales. The stories as told by Eustace Bright to Primrose, Periwinkle, Sweet Fern, Dandelion and the rest, seize upon the elements

12 Good versions for this purpose are to be found in Coe, First book of stories for the story-teller.

13 Charles Eliot Norton. Life and letters. 1913, v. 1, p. 437.

14 See Una Hunt's Una Mary, memories of the mind of a child. Chapter 2, Minerva and the unknown power. Scribner's Magazine, v. 56, p. 315–20, September, 1914.

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which appeal to a child's imagination and best give him his first knowledge of Greek mythology. One can hardly be too young or too old for the Wonder Book. Nothing has ever been written for children more filled with idealism and poetry than the story of Pegasus and Bellerophon. Some of Hawthorne's most exquisite descriptions are found in the little introductions and conclusions to each story, which bring the gold of Indian Summer, the soft grays and whites of a winter landscape and the spring greenness before the eyes, and give children an unconscious liking for style. After Hawthorne, Kingsley's Greek Heroes should be read; and Bulfinch's Age of Fable, a book which has delighted many children, must by no means be forgotten. "Written for the reader of English literature . . . who wishes to comprehend the allusions so frequently made by public speakers, lecturers, essayists, and poets, and those which occur in polite conversation." [15] And for entertainment as well. If children were familiar with it, there would be fewer complaints of the ignorance displayed by college students of even the simplest allusions. The child who knows his Hawthorne and his Bulfinch thoroughly is well equipped for his later reading. There are some recent versions of the Greek myths for children which are worth knowing. Peabody's Folk Stories is an excellent, simple version for little children. In Hutchinson's Orpheus and His Lute, the legend of Orpheus and Eurydice is used as the thread of a story with which other myths are interwoven, with so much poetry in thought and expression that older readers, as well as children, enjoy the book. Children of twelve and over, should be given Buckley's Children of the Dawn. This

[15] Preface.

includes the stories of Eros and Psyche, Alcestis, Atalanta, Hero and Leander, Paris and Oenone, and others. These stories are charmingly told, with unusual literary merit and a closer following of the originals than is usual. For Norse mythology we have Abbie Farwell Brown's In the Days of the Giants, and for older children, Mabie's Norse Stories Retold from the Eddas. The heroic legend is especially appropriate for the child on the border line of the fairy tale age, when elves and witches are beginning to lose their magic and he is looking about him for new heroes and fresh worlds to conquer. The legends which grew up around the chivalrous Outlaw of Sherwood are delightfully told by Howard Pyle in his Merry Adventures of Robin Hood. Sidney Lanier's Knightly Legends of Wales; or, The Boy's Mabinogion, and other King Arthur Stories, Lang's Tales of Troy and Greece, Marshall's William Tell, Baldwin's Roland, and his Siegfried, should be in every school library.

The Modern Fairy or Wonder Story.— With the modern wonder stories we must class the fairy tales of Hans Christian Andersen, though so true is he to the spirit of the old tales that one is tempted to include him in the folk-lore group. Most children prefer Grimm to Andersen, many of whose stories are in truth too mature in thought for childish comprehension, but the fortunate child who turns over the pages of the thick volume until he finds and loves The Nightingale, The Emperor's New Clothes, Thumbelina, Five Out of One Shell, The Ugly Duckling, The Little Sea Maid, The Wild Swans, and best of all the Snow Queen, carries with him into adult years a touchstone to aid him in the choice of real literature.

Other literary fairy tales which the child should know besides those already mentioned are Mrs. Craik's The Brownie, and The Little Lame Prince. The latter, in particular, is a beautiful, idealistic story, and the ethical teaching of both is excellent. George Macdonald's fairy tales have a fine spiritual quality and a touch of mystery in the telling and atmosphere which charms children. All children should have read or told to them Ruskin's King of the Golden River and should be given the book to read it again for themselves. It seems to be the fashion nowadays to call Kingsley's Water Babies (as it is the fashion to call a great many other things) too difficult for children. Yet no child ought to miss its fine moral teaching and literary flavour. The best way to induce the average child to read it would doubtless be to read it aloud.[16] De La Motte Fouqué's Undine and Sintram, with their mystery and romance, their forests and ancient castles, have fascinated many children. For older girls they are a good introduction to romance and love stories, while younger children enjoy them as pure fairy tales. These stories have rightly taken their place among the children's classics; we must, however, be wary of the modern fairy story as it is turned out to-day. It seems to appeal to many mediocre writers, who should not be writing for children at all, as an easy kind of book to write and sell. Their tales are poorly written, lacking in imagination, occasionally tinged with vulgarity. The best way to test a modern fairy story is to read at the same time one of the real masterpieces of fairy literature, new or old. The clumsy, tawdry or prosaic qualities of the poor tale will stand out unmistakably.

[16] If a simplified version must be used there is a good abridgement by Amy Steedman in the Told to the children series. Dutton.

Recommended Fairy Tales and Collections.— There are many excellent lists of fairy tales, myths, fables and legends,[17] so it is unnecessary to do more than suggest good editions of the tales and collections of tales mentioned in this chapter. Versions for children of the Arthurian Legends are treated in the chapter on Classics for Children.

The Teacher's Familiarity With Folk-lore.— Since fairy tales are a child's introduction to literature, and since in many cases it is the school and not the home which gives this introduction, much depends on the teacher's familiarity with myth, folk tale and legend, and also on his or her own appreciation of the beauty, humour, and ethical value to be found in the old stories. Teachers should familiarize themselves with the tales cited in this chapter and with many more. They should compare the folk-lore of different peoples; they should know where to turn for the best and most usable versions; above all they should test the stories by reading and telling them to children.

Suggested Reading

Chubb, Percival. Value and place of fairy stories in the education of children. N. E. A. Proceedings. 1905, p. 1871-79.

Dodd, C. F. Fairy tales in the schoolroom. Living Age, v. 235, p. 369-75. November 8, 1902.

Hartland, E. S. Introduction to his English fairy and other folk tales.

Hartland, E. S. Science of fairy tales.

Lowe, Orton. Classic myths in literature, in his Literature for children. 1914. Part 3, chapter 2.

17 See Olcott, F. J. Books of fables, myths, and fairy tales in her Children's reading. 1912, p. 86–98; Modern American library economy, Newark, N. J. Free Public Library. Part 5, Section 5, Course of study for normal school pupils on literature for children. "Good editions of some fables, fairy tales, myths and legends"; also the recommended lists in chap. 21.

Lowe, Orton. Fairy tales, household tales and other fanciful tales, in his Literature for children. 1914. Part 3, chapter 1.

Olcott, F. J. Fables, myths and fairy tales, in her Children's reading. 1912. Chapter 7.

The story teller will find valuable material in the following:

Bryant, S. C. How to tell stories to children.

Bryant, S. C. Stories to tell to children.

Coe, F. E. First book of stories for the story teller.

Lyman, Edna. Story-telling: what to tell and how to tell it.

Olcott, F. J. Story telling as a means of teaching literature. New York Libraries, v. 4, p. 38-43. Feb. 1914.

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Haight, Rachel Webb, comp. Fairy tales, an index. Published by the Boston Book Co. in the Bulletin of Bibliography, 1912.

Boston Public Library. Finding list of fairy tales and folk stories.

St. Louis Public Library. Lists of stories and programs for story hours. Indicates where the best versions are to be found.

Salisbury, G. E. and Beckwith, M. E. Index to short stories.

Not exclusively fairy tales, but includes many. Stories are entered under subject.

FABLES, FAIRY TALES, MYTHS AND LEGENDS: A FEW GOOD EDITIONS

Æsop

Fables ed. by Joseph Jacobs. Macmillan. $1.50.

Fables, a new translation by V. S. V. Jones, with an introduction by G. K. Chesterton and illustrations by Arthur Rackman. Doubleday. $2.

The baby's own Æsop by Walter Crane. Warne. $1.50.

Arabian Nights

Arabian nights entertainments; ed. by Andrew Lang. Longmans. $1.00.

Fairy tales from the Arabian nights; ed. by E. Dixon. Putnam. $1.25.

Arabian nights entertainments, based on a translation from the Arabic by E. W. Lane; selected, ed. and arranged by F. J. Olcott. Holt. $1.50.

Arabian nights; ed. by K. D. Wiggin and N. A. Smith. Scribner. $2.50.

Inexpensive editions are published by Ginn (.45) and Houghton (.40).

Baldwin, James. Story of Roland; Story of Siegfried; Story of the Golden Age. Scribner. $1.50 each.

Brown, A. F. Book of saints and friendly beasts. Houghton. $1.25. School edition, .50.

Brown, A. F. In the days of the giants; Norse tales. Houghton. $1.20. School edition, .60.

Bulfinch, Thomas. Age of fable. McKay. $1.25.

Grimm, J. L. and W. K. Household stories; tr. by Lucy Crane and illus. by Walter Crane. Macmillan. $1.50.

Grimm, J. L. and W. K. Fairy tales of the Brothers Grimm, illus. by Arthur Rackham. Lippincott. $1.50.

Grimm, J. L. and W. K. Popular stories; tr. by Edgar Taylor with an introduction by John Ruskin and illustrations by Cruikshank. Chatto and Windus. 6 sh.

Grimm, J. L. and W. K. German household tales. Houghton. .40.

Harris, J. C. Uncle Remus, his songs and his sayings. Appleton. $2.25.

Harris, J. C. Nights with Uncle Remus. Houghton. $1.50.

Hawthorne, Nathaniel. Tanglewood tales, il. by G. W. Edwards. Houghton. $2.50. Also pub. in Riverside lit. ser. at .40.

Hawthorne, Nathaniel. Wonder book, il. by Walter Crane. Houghton. $3.00. Also published in Riverside lit. ser. at .40.

Jacobs, Joseph. ed. Celtic fairy tales; English fairy tales; Indian fairy tales. Putnam, $1.25 each. These are also published by Burt at $1.00 each.

Kingsley, Charles. The heroes; or, Greek fairy tales. Macmillan. $1.00. Also published by Dutton in the Everyman's series at .60.

Lagerlöf, Selma. Wonderful adventures of Nils. Doubleday. $1.50.

BOSTON PUBLIC LIBRARY

Delightful story of a little boy who is carried away by a flock of wild geese. Introduces much Swedish folk-lore.

Lang, Andrew, ed. Blue fairy book. Longmans. $1.00.
The Blue, Yellow, Violet, Red, Green and Brown are the best of this series which is made up of folk tales taken from many different nations. Literary fairy tales are also included.

Lang, Andrew. Tales of Troy and Greece. Longmans. $1.00.

Lanier, Sidney, ed. Knightly legends of Wales; or, The Boy's Mabinogion. Scribner. $2.00.

Longfellow, H. W. Song of Hiawatha; illus. by Remington. Houghton. $2.50. Indian legends in a form which appeals to many children.

Marshall, H. E. Stories of William Tell and his friends. Dutton. .50.

Peabody, J. P. Old Greek folk stories. Houghton. .28.

Perrault, Charles. Tales of Mother Goose, tr. by Charles Welsh. Heath. .24.

Pyle, Howard. Pepper and salt. Harper. $1.50. The Wonder clock. Harper. $2.00. Partly based on folk-lore, partly the author's own invention. Delightful illustrations by the author.

Pyle, Howard. Merry adventures of Robin Hood. Scribner. $3.00. Abridged school edition. Scribner. .50.

Rhys, Ernest, ed. Fairy gold. Dutton. .60.

Scudder, H. E. Book of folk stories. Houghton. .60. Book of legends, told over again. Houghton. .50.

Zitkala-Sä. Old Indian legends retold. Ginn. .50.

MODERN WONDER AND FAIRY TALES

Andersen, H. C. Fairy tales, tr. by Mrs. E. Lucas, il. by Thomas, Charles and William Robinson. Dutton. $2.50. The same in Everyman's library. Dutton. .60. This has some of the illustrations in reduced size and in black and white.

Aulnoy, Comtesse d'. Fairy tales. McKay. $1.25.

Brown, Frances. Granny's wonderful chair. Dutton. .60.

Carroll, Lewis. Alice in Wonderland and Through the Looking Glass. Macmillan. $1.25.

Craik, Mrs. D. M. Adventures of a brownie. Harper. .60.

Craik, Mrs. D. M. Little lame prince. Rand, McNally. $1.25. Beautifully illus. in colour by Hope Dunlap.

Kingsley, Charles. Water-babies. Macmillan. $1.00.

Kipling, Rudyard. Jungle book. Second jungle book. Century. $1.50 each.

Kipling, Rudyard. Just so stories. Doubleday. $1.50.

La Motte-Fouqué, F. H. K. de. Undine and Sintram. Stokes. $1.75.

Macdonald, George. At the back of the North Wind. Lippincott. $1.35. The Princess and the Goblin, and its sequel, The Princess and Curdie. Lippincott. $1.35 each. The Light Princess and other tales. Putnam. $1.25.

Phillpotts, Eden. Flint heart. N. Y. Dutton. $1.50.

Ruskin, John. King of the Golden River. Heath. .24.

Stockton, F. R. Bee-man of Orn and other fanciful tales. Scribner. $1.25. Clocks of Rondaine and other stories. Scribner. $1.50. A school edition with title Fanciful Tales, Scribner, .50, contains Bee-man of Orn, Old Pipes and the Dryad, and Clocks of Rondaine.

Thackeray, W. M. The Rose and the Ring. Macmillan. .50.

Exercise.

These questions are meant to be suggestive rather than final. The instructor will probably prefer to make up her own set of questions based on the books available for the class work, and the special character of the class.

1. Read the story of The Little Mill, in Bryant's How to Tell Stories to Children. (The same story may be found in Lang's Blue Fairy Book, in Tappan's Folk-Stories and Fables, with the title "Why the Sea is Salt," and in Abjörnsen's Fairy Tales from the Far North, with the title "Quern at the Bottom of the Sea.") If possible, read or tell it to a child. Read also The Arab and His Camel in Scudder's Fables and Folk Stories (also in Baldwin's Fairy Stories and Fables); also The Greedy Shepherd in Browne's Wonderful Chair, or

Which is Best? in Pyle's Wonder Clock. Which seems to you to best present to children the folly of greed overreaching itself? Why?

2. Of the three stories, Puss in Boots, Jack and the Bean Stalk, and Little Red Riding Hood, which would you select to tell to a child of five? Give the reasons for your choice.

3. Examine Jacobs' English Fairy Tales and Lang's Blue Fairy Book. What seems to you the chief difference between the two collections?

4. Name three fables which you would recommend to tell to children in the first grade. Give reasons for your choice.

5. Read The Tiger, the Brahmin and the Jackal in Jacobs' Indian Fairy Tales (or in Bryant's Stories to Tell; or in Wiggin's and Smith's The Fairy Ring). If possible read or tell it to a child. Read also Big Claus and Little Claus in Andersen's Fairy Tales (given also in Lang's Yellow Fairy Book and Scudder's Children's Book). Which do you think the better story for use with children, and why?

6. Read The Princess on the Glass Hill in Lang's Blue Fairy Book (also in Wiggin's and Smith's Fairy Ring), or, East o' the Sun and West o' the Moon in Lang or Wiggin and Smith. Compare it with Andersen's Swineherd. Which would be preferred by most children under ten, and why?

7. Select one story to illustrate each of the following qualities: Courtesy, Generosity, Perseverance, Temperance.

8. Read Rumpelstiltskin in Grimm, in Lang, in Norton's Heart of Oak Books, v. 3, in Scudder, in Wiggin and Smith, and in any other place you can find it.

Which version do you think the best? Why? Compare this story with Tom-Tit-Tot in Jacobs' English Fairy Tales, or in Hartland's English Folk and Fairy Tales, or in Tileston's Children's Treasure Trove of Pearls. Which story do you think children would prefer? Why? Try the experiment of reading or telling both stories to a class or group of children.

9. Name several legends which you think would appeal especially to boys of twelve. Give reasons for your choice.

10. Read one story from Hawthorne's Wonder Book, and one from Kingsley's Greek Heroes. Which author seems to you to most successfully present the myth to children? Have you ever known a child who very much preferred one of these two books to the other? Read selections from each book to a child or a class of children and note which book seems the more popular.

11. Mention two legends and two modern fairy tales which you think especially suitable for girls of twelve or thirteen. Give reasons for your selection.

12. Is there any folk-tale, or legend, which from your own experience you think should not be given to children? If so, why?

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Chapter XVIII

POETRY

When the world was a quieter, less bustling place, before ears were deafened by the creaking of machinery and green places were blackened by the smoke of factories, people had more time for poetry. In olden days the minstrel was a welcome visitor, whether he stopped on the village green or sought admission at the castle gate. For years there was such a demand for songs and for stories in verse that ballads were peddled all over England by the chapman. Perhaps at no time in the world's history has there seemed as little natural taste for poetry as to-day. Where we find one child who delights in the Blue Poetry Book, we find dozens who regard poetry only as a school task.

Why Children Do Not Care for Poetry.— 1. Indifference to poetry on the part of adults. The children's feeling is due largely to the attitude toward poetry assumed by the adults with whom they are associated. For the one adult who is familiar with the poets of the past and interested in the poetry of the present, there are a hundred who are utterly indifferent. When youngsters of five or six announce that they "do not like poetry," they are only reflecting something in the atmosphere around them. While there may be some few people whose bent, natural or acquired, makes poetry for them a sealed book, for the majority of us it should be a nat-

ural form of enjoyment, inspiration and relaxation. No amount of conscientious effort on our part to cultivate in children a love of poetry will be of any avail unless we love it ourselves.

2. Unwise Selection. Many of the poems selected by adults for children to read and memorize, belong to children only in name; for example, Whittier's Barefoot Boy, which expresses the feelings of middle-age looking back on boyhood. Many of Eugene Field's poems are reminiscent of childhood, rather than childlike in tone. How most children feel about this type of poem is illustrated by the little girl to whom an older friend suggested Mrs. Browning's "Child's Thought of God," as a poem to be learned by heart. After a conscientious effort to become interested, she quietly laid it aside, selecting for herself and memorizing with great enjoyment Mary Howitt's "Fairies of the Caldon Low."

3. Method of study. If a child's first and perhaps only association with a poem is a careful word by word analysis, it is morally certain that he is not going to love that poem and very probable that he will never love any other. Those of us who cried with the Knight of Snowden,

> "Come one, come all, this rock shall fly
> From its firm base as soon as I,"

shared the exile of the noble Douglas and the lovely Ellen, thrilled at the gathering of Clan Alpine, and lived for days in a world of Romance with the Lady of the Lake, are inclined to feel indignant on finding children confronted with questions which bring them rudely to earth. Unless children are first allowed to feel the romantic spirit of the poem they will gain little from a dis-

cussion of Scott's use of color words, or the effect of proper names in his verse.

Value of Poetry.— If we are inclined to feel that it is of little consequence whether or not children are encouraged to become poetry lovers, let us think what it means to go through life without an appreciation of poetry. As Bliss Perry says, "Your true enthusiast [for poetry] is caught young." And so a love of poetry should be cultivated in boys and girls, not only because the music and swing of its verse, its stirring spirit, its beauty and magic and mystery belong to childhood, but also because he who makes a poetry lover of a child sends out into the world a man quicker to see and feel the beauty around him and stronger because of this keener perception. "Poetry lifts the veil from the hidden beauty of the world," said Shelley. "The great instrument of moral good is the imagination, and poetry ministers to the effect by acting on the cause." And he adds, "What were virtue, patriotism, friendship — what were the scenery of this beautiful universe which we inhabit, what were our consolation on this side of the grave and what were our aspirations beyond it, if poetry did not ascend to bring light and fire from those eternal regions where the owl-winged faculty of calculation dare not ever soar?"[1]

Qualities in Poetry Which Children Like.— 1. Rhyme and rhythm are the qualities which make the earliest appeal to children,— witness the fondness of very little children for repeating aloud the Mother Goose rhymes. Nowhere do we find more perfect rhythm than in these old nursery jingles, and this combined, as Mr. Charles Welsh says, "with the appeal to the imagination evoking the sense of wonder all along the plane of the

[1] Essay on poetry.

baby mind, account for the abiding place which these rhymes and jingles have in the literature of the nursery." [2] It is the matchless music of the rhyme and rhythm in the Child's Garden of Verses, rather than the marvellous expression of the life of a child, which fascinates little children. This love for rhythm lasts long after baby days, and explains the popularity of Kipling with the older boys and girls.

2. Objective quality. Children prefer action to reflection and poems of the epic and ballad type, or in other words, poems which tell a story, to poems which are purely subjective. Occasionally, a definitely reminiscent poem, such as Hood's,

> "I remember, I remember
> The house where I was born."

is a favorite, but on investigation, it proves to be, not the half-sad, musing note that attracts, but the swinging metre, the "roses red and white," the laburnum planted on the brother's birthday (the somewhat unfamiliar word laburnum adding a charm). It is by no means necessary that every line in a poem be clearly understood. Many children have been carried into Fairyland by the sound of the words and the wonderful color in Keats's "Eve of St. Agnes," or Coleridge's "Kubla Khan," and "Christabel," without understanding a half of what the poem is about. It is a grave mistake to provide children with only such poetry as they can easily understand. A great poem half comprehended is of more value to a child than many simple poems perfectly within his grasp.

In Scudder's Children's Book, there is an excellent selection of story poems or rhymes, which are prime

2 Preface to Nursery rhymes, Heath.

favorites with children. Among them are: "The Spider and the Fly," "Meddlesome Matty," "The Chatterbox," and others by Jane Taylor; "A Visit from St. Nicholas," "John Gilpin," "The Pied Piper," "Llewellyn and His Dog," "Paul Revere," "Lochinvar," "The Skeleton in Armor," and others. To these may be added "The Jackdaw of Rheims," "The Romance of the Swan's Nest" (Mrs. Browning), and "The Lady of Shalott."[3]

3. Lyrical quality. While it is natural that after the nursery rhyme stage is past, children should look for a story, many are so responsive to the music in verse, that pure lyrics, such as "Full fathom five thy father lies," and Tennyson's "Blow, bugles, blow," are loved and learned by children for sheer delight in their singing cadences.

4. The moral. Children do not object to, but rather enjoy a moral, hence the popularity, for many generations, of Hoffman's "Struwelpeter," and the rhymes of the Taylor sisters. For the same reason they like "Goody Blake and Harry Gill," by Wordsworth.

5. Adventure and heroism. As children grow older the stirring qualities in poetry — heroism, patriotism, martial pomp, honor and daring, make an increasing appeal. Such poems as "How They Brought the Good News from Ghent to Aix"; "Incident of the French Camp," "Horatius," "Old Ironsides," "The Burial of Sir John Moore," "Charge of the Light Brigade," "Pibroch of Donald Dhu," "Sir Galahad," "The Destruction of Sennacherib," and many others of like character should be a part of the experience of every child. The ballad "knows no deserts but thinks of the world

[3] See also "Story poems" in Wiggin and Smith. Golden numbers, and in other collections cited at the end of this chapter.

as all green and fresh and alive with poetry, with heaven above and all the hairs counted on every head,"[4] and so seems to belong particularly to the realm of childhood. "Robin Hood and Alan-a-Dale," "Robin Hood and the Bishop," "Sir Patrick Spens," "The Hunting of the Cheviot," "The Heir of Lynne," "Kinmont Willie," and Scott's "Lovely Rosabelle," "Young Lochinvar," and "The Eve of St. John," are favorites. Nor should the modern ballads, such as "Lord Ullin's Daughter," "The Wreck of the Hesperus," "Lucknow," "The Sons of the Birkenhead," "The Red Thread of Honour," be forgotten. Scudder's Children's Book contains a selection of ballads, and Lang includes many in the Blue Poetry Book. The Boy's Percy, by Lanier, and the Ballad Book, compiled by Katherine Lee Bates, are excellent collections. The Robin Hood Ballads have been published with delightful colored illustrations by Mrs. Lucy Fitch Perkins in the Dandelion Classics series.

6. Romance and sentiment. With girls there usually comes a time when sentiment holds sway and they pass through a period of Adelaide Procter, Jean Ingelow, Owen Meredith, Moore's Lalla Rookh. Many of Mrs. Browning's and Tennyson's poems are popular, and Longfellow's "Golden Legend" is enjoyed.

Sir Walter Scott.— Scott's poetry gives us both romance and adventure in its finest form and the value of his poems for both boys and girls can hardly be overestimated. Stopford Brooke says, "I am sorry for the children who are not brought up on the poetry of Scott. It is an excellent foundation for the appreciation and love of all other poetry; it lays up in the minds of those who care for it elements of enchanting pleasure in after life.

[4] Wilhelm Grimm, quoted by Gunmere in Preface to Old English ballads.

"My father waked us every morning with snatches from the 'Lay,' from 'Marmion,' and from the 'Lady of the Lake,' and the day was haunted with their charm. We learnt for ourselves more than half the poems. Wherever we played or walked on the hills, or by the sea, Scott taught us to build up tales of war and love around the names and scenery of the places, and to fill them with romantic adventures. The first expedition I made after I was twenty-one was made with my brother to Loch Katrine and the Trosachs, to Glenfinlas and Stirling, and it was one long ravishment; nor did I enjoy Wordsworth, who was then my companion, the less, but the more, because I was living every step of the way with Scott. Many years after, when years of London life had, I thought, lessened the romantic wonder, I went north and found myself in the early morning looking from a height over a castle famed in Border Minstrelsy, and beyond it lay the Solway and its hills, Lanercost, Askerten, Bewcastle, Liddesdale, Teviot, and Eskdale, and on the right the ridges of the Roman Wall, the valleys, the rolling rig and flow of the Border mosses and Border hills. There was scarcely a single name of river, mountain, or sea-estuary, castle or farmhouse, which was not known to me from the poetry of Scott. I leaned over the gate and looked long over the poetic land, and it seemed as if all the dew of youth fell upon me again, as if I were again in the ancient world of adventure, romance, love and war, which we have replaced by science and philosophy, trade and misery, luxury and poverty. But it was to Scott I owed the pre-eminent pleasure of that hour, an hour the impression of which I kept like a precious jewel, and which I have never lost.

"This is the power of Scott, and this a result of his

work. Every boy and girl who reads him with love feels the same, every man and woman who has read him with love has a similar experience. It is a great power and a great result, far more important than those imagine who, limiting themselves to the poetry of thought alone, are apart from the romance of the past, and from the freshening spirit it brings to an over-curious, over-wearied, over-peopled life. To be the voice and the inspirer of the young and of their romance; to have their praise, which is contained in their pleasure, from age to age; to be the kindler of their first joy in nature, in ancient, historic places, in the story-telling of wild love and sorrow; to establish that pleasure so that in after years they carry with them the power to make all lands romantic; to nourish into strength and passion the romantic heart — this is Scott's enduring fame as a poet. It is a just fame, worth a man's life, and it is the final criticism of his place as a poet for humanity."

Reading Aloud.— In no way is a taste for poetry more successfully cultivated in children than by the reading aloud of fine poems by someone who loves them and can read them well.

Suggested Reading.

Arnold, Matthew. Study of poetry. (In Essays in Criticism, 2d series.)

Brooke, Stopford. Sir Walter Scott. (In Studies in Poetry.)

Emerson, R. W. Poetry and Imagination. (In Letters and Social Aims.)

Lang, Andrew, ed. Introduction to Blue Poetry Book.

Lanier, Sidney. Introduction to The Boy's Percy.

Lowe, Orton. The Learning of Lyric Poetry. (In Children's literature, chapter 13.)

McClintock, P. L. Poetry. (In Literature in the elementary school, chapter 12.)
Olcott, F. J. Poetry and Rhymes. (In Children's reading, chapter 9.)
Repplier, Agnes. The Children's Poets. (In Essays in Idleness.)
Wiggin, K. D. and Smith, N. A. Golden Numbers. Introduction.

Exercise.

1. Mention a poem which was a favorite of yours when a child or which is a favorite of some child you know. What is there in this poem which appeals to children?

2. What poet (not a writer for children) seems to you especially suitable for children? Why?

3. Make a selection of six poems to read aloud to children in the sixth grade. Give reasons for your choice.

4. What long poems of Tennyson do you consider as especially interesting and appropriate for boys and girls from 12 to 14? Is there any long poem which you would consider particularly unsuitable?

5. What qualities seem to you most necessary in a poem in order that it should appeal to children. Name a poem which you think has these qualities.

6. Mention a poem which you think gains greatly by being read aloud. Do you know of any instance where a child was led to like a poem by hearing it read aloud?

7. Mention a poem of the reflective type which you have found liked by some child.

8. If you were reading Lowell's Vision of Sir Launfal to children in the fifth grade, would you begin with the first line of the poem? If not where would you begin?

9. Compare The Wind in Stevenson's Child's Garden

of Verses with The Night Wind in Eugene Field's Poems of Childhood. Which do you think a child would prefer and why?

10. Mention three lyrical poems which you think children would enjoy learning.

COLLECTIONS FOR THE YOUNGEST READERS

Edgar, M. G. Treasury of verse for little children. Crowell. $2.50. Cheaper ed. at 50 cents.
94 poems excellently chosen and attractively presented. Illustrated.

Forbes, E. E. comp. Favorites of a nursery of 70 years ago. Houghton. $2.

McMurray, Mrs. L. B. and Cook, A. S. Songs of the tree-top and meadow. Public School Publishing Co. .40.
Chiefly out-of-door poems.

Roadknight, Mrs. Old-fashioned rhymes and poems. Longmans. .50.
Pleasing collection of simple poems, including old-time favorites.

Tileston, Mrs. M. M. Sugar and spice and all that's nice. Little. $1.
Simple, well-known poems. Contains also the stories of The Three Bears, Henny-Penny, and the Old Woman and her Pig. Illustrated.

Wiggin, K. D. and Smith, N. A. Pinafore palace. McClure. $1.50.
For Mother Goose rhymes see p. 369.

FOR CHILDREN FROM 9 TO 12

Burt, M. E. ed. Poems that every child should know. Doubleday. $1.
Good collection; unattractive title and make-up.

Lucas, E. V. comp. Book of verses for children. Holt. $2.00. (Library ed. $1.)

Lucas, E. V. comp. Another book of verses for children. Macmillan. $1.50.

Charming collections covering a wide range. Illustrated.

Stevenson, B. E. comp. The home book of verse for young folks. Holt. $2.

Thatcher, Mrs. L. W. comp. Listening child. Macmillan. $1.25.

Planned especially for reading aloud.

Tileston, Mrs. M. W. comp. Child's harvest of verse. Little. $1.35.

Divided into two sections, the first for children from 6-10, the second, for children from 10-13. Contains 200 poems, some of them not found elsewhere. Illustrated.

Whittier, J. G. Child life; poems. Houghton. $1.50.

Old standard collection by no means superseded. Illustrated.

Wiggin, K. D. and Smith, N. A. The posy ring, a book of verse for children. McClure. $1.25.

Excellent.

FOR CHILDREN FROM 12-15

Eggleston, G. C. ed. American war ballads and lyrics. Putnam. $1.50.

Henley, W. E. ed. Lyra heroica, a book of verse for boys. Scribner. $1.25.

Lang, Andrew, ed. Blue poetry book. Longmans. $1.

One of the best poetry collections for children. Illustrated.

Palgrave, F. T. ed. Children's treasury of lyrical poetry. Macmillan. $1.

Patmore, Coventry, ed. Children's garland from the best poets. Macmillan. $1.00.

Repplier, Agnes, ed. Book of famous verse. Houghton. .75.

Scollard, Clinton, ed. Ballads of American bravery. With notes. Silver. .50.

Wiggin, K. D. and Smith, N. A. Golden numbers, a book of verse for youth with introduction and interleaves on the reading of poetry, by K. D. Wiggin. Doubleday. $2.00.

The best all around collection for children. Selection has

been made with a high literary standard and sympathetic understanding of the tastes of the growing boy and girl.

GRADED LISTS

Bellamy, Mrs. Blanche and Goodwin, Mrs. Maud. Open sesame; poetry and prose for school days. 3 vols. Ginn. .75 each.

Hazard, Bertha. Three years with the poets. (Grades 1-3.) Houghton. .50.

Olcott, F. J. Story-telling poems; selected and arranged for story-telling and reading aloud and for the children's own reading. Houghton. $1.25.

Shute, K. H. Land of song. 3 vols. Silver. v. 1, .36; v. 2 .48; v. 3, .54.

Chisholm, Louey. Golden stair case; poems for children. Putnam. $2.50. (Cheaper editions at $1.75 and $1.)

"The Golden Staircase has two hundred steps. If a child begins to climb when he is four years old, and climbs twenty steps each year, on his fourteenth birthday he will reach the top. Behind him will descend the staircase from which he has caught glimpses of the merriment and beauty and heroism beyond; before him will stretch those Elysian fields through which his feet have been prepared to roam." Preface.

BALLADS

Allingham, William, comp. The ballad book. Macmillan. $1.

Bates, K. L. ed. Ballad book. Sibley. .50.

Lanier, Sidney. Boy's Percy. Scribner. $2.

Selections from Bishop Percy's Reliques of Ancient English Poetry.

Perkins, Mrs. L. F. ed. Robin Hood. Stokes. $1.50.

Ten Robin Hood ballads.

OTHER BOOKS OF POETRY TO WHICH CHILDREN SHOULD HAVE ACCESS

Aytoun, W. E. Lays of the Scottish cavaliers. Scribner. $1.50.

Bryant, W. C. Thanatopsis and other poems. Houghton. .28.

Dana, C. A. comp. Household book of poetry. Appleton. $5.

Holmes, O. W. Grandmother's story of Bunker Hill Battle and other poems. Houghton. .28.
Longfellow, H. W. Poems. Houghton. $1.50.
Macaulay, T. B. Lays of ancient Rome. Longmans. $1.25.
Noyes, Alfred, ed. The magic casement, an anthology of fairy poetry. Dutton. $2.
Scott, Sir Walter. Poems. Houghton. $1.
Tennyson, Sir Alfred. Poems. Houghton. $1.
Whittier, J. G. Snowbound and selected poems. Houghton. .44.

SOME POETS WHO HAVE WRITTEN FOR CHILDREN

Blake, William. Songs of innocence. Lane. .50.
Brown, A. F. A pocketful of posies. Houghton. $1.
Cary, Alice and Phœbe. Ballads for little folks. Houghton. $1.50.
Dodge, Mrs. M. M. When life is young. Century. $1.25.
Field, Eugene. Lullaby land. Scribner. $1.50.
Lamb, Charles and Mary. Poetry for children. Dutton. $1.50.
Larcom, Lucy. Childhood songs. Houghton. $1.
Lear, Edward. Nonsense books. Duffield. $2.50.
Peabody, J. P. Book of the little past. Houghton. $1.50.
Peabody, J. P. Singing leaves. Houghton. $1.
Rossetti, Christina. Sing-song. Macmillan. $1.10.
Sage, Betty. Rhymes of real children. Duffield. $1.50.
Stevenson, R. L. Child's garden of verses. Scribner. $1.50.
Taylor, Jane and Ann. Original poems for infant minds. Stokes. $1.75.

Also, Little Ann and other poems, illus. by Kate Greenaway. Warne. $1.

Thaxter, Celia. Stories and poems for children. Houghton. $1.50.

Chapter XIX

CLASSICS FOR CHILDREN

What is a Classic? — One of the literary designations which come most trippingly from the tongue is that of a "classic." "Oh, that is one of the classics of the English language," we remark; or, "every one should have some acquaintance with the classics of other languages than his own." Yet if we were called upon suddenly for a definition of a "classic" in this sense, we might find ourselves at a loss for words. Let us recall some of the works which we may, without hesitation, place in this category; for example, the King James version of the Bible, Homer's Iliad and Odyssey, Malory's Morte d'Arthur, Chaucer's Canterbury Tales, Spenser's Faerie Queen, Shakespeare's plays, Pilgrim's Progress, Robinson Crusoe. With these in mind should we not say something like the following in describing a classic? A classic is a work which has appealed to a great variety of people at widely different periods of the world's history, and is therefore a work which presents permanent and universal truths. A classic not only has something to say but says it surpassingly well, with simplicity, beauty, and force, and with a perfect fitness of form to thought. The effect is to quicken and strengthen the reader's imagination. Lowell in his well-known definition says: "A classic is properly a book which maintains itself by virtue of that happy coalescence of matter and style, that innate and exquisite sympathy between the thought that gives

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life and the form that consents to every mood of grace and dignity, which can be simple without being vulgar, elevated without being distant, and which is something neither ancient nor modern, always new and incapable of growing old." [1]

Why Classics Appeal to Children.— Thinking of the qualities we have mentioned it is not hard to see why the classics appropriate for children appeal to those who can be led to read them. The story of the Iliad and of the Odyssey, the Old Testament stories, parts of the Arthurian legends have the very qualities which a child craves,— simplicity of speech, singleness of motive, and directness of action. The early civilizations, too, which they describe, create for the child a world which he can easily understand — simple, adventurous, full of a vigorous give and take. The story-teller keeps strictly to the matter in hand, with no digressions or expressions of opinion, and he uses the minute, realistic detail which children enjoy. Recall the story of Odysseus and his companions in the Cave of Polyphemus, or Robinson Crusoe building his raft.

Why Children Should Know the Classics Suitable for Them.— First, because in the classics children get a taste of real literature. They need an acquaintance with a few of the great books to counteract the mediocre quality of much of the present day juvenile literature. Second, the classics' breadth of vision enlarges a child's outlook. The boy who has defended the walls of Troy with Hector, wandered over the loud sounding seas with Odysseus, and sat at the Round Table with Arthur and

1 Among my books. 1870–75, v. 2, p. 126. See also Sainte-Beuve's essay: What is a classic. For definition see also Course of study for normal school pupils on literature for children, by Harron, Bacon and Dana. Part 1 of the School department in modern library economy series.

his Knights will never be limited to the narrow horizon of the boy who knows only the ephemeral, modern, story. The classics help him to see in childhood and keep in manhood the vision splendid. Lowell says: "For my part, I believe that the love and study of works of the imagination is of practical utility in a country so profoundly material (or, as we like to call it, practical) in its leading tendencies as ours. The hunger after purely intellectual delights, the content with ideal possessions cannot but be good for us in maintaining a wholesome balance of the character and the faculties. I, for one, shall never be persuaded that Shakespeare left a less useful legacy to his country than Watts. We hold all the deepest, all the highest satisfactions of life as tenants of imagination."[2] In a more material way, as well, the classics enlarge a child's experience in the knowledge they give him of other times than his own; for instance, Homeric civilization in the Iliad and Odyssey, the days of chivalry in the Arthurian stories. Third, the classics supply young people with the best material for hero-worship. Every child is by nature a hero-worshipper, and this quality, if the right ideals are supplied, develops character. Is any moral teaching so successful as that which fills us with a glow of pride and enthusiasm and the resolve to be like our favourite heroes? Could any disquisition on truthfulness, honour, and courtesy be so effective with the boy or girl as the vision of Arthur and his Knights standing about the Round Table, each holding the cross of the hilt of his sword before him and each promising "to be gentle in deed, true in friendship, and faithful in love"? The classics teach us not in didactic fashion but by providing ideals. Mr. Mc-

[2] Books and libraries.

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Murry says in his Special Method of Reading for the Grades (p. 170): "A masterpiece works at the foundations of our sympathies and moral judgments. To bring ourselves under the spell of a great author and to allow him, hour after hour, and perhaps days in succession, to sway our feelings and rule far up among the sources of our moral judgments, is to give him great opportunity to stamp our character with his convictions. . . . Children are susceptible to this strong influence. Many of them take easily to books, and many others need but wise direction to bring them under the touch of their formative influence. A book sometimes produces a more lasting effect upon the character and conduct of a child than a close companion. Nor is this true only in the case of book lovers. It is probable that the great majority of children feel the wholesome effect of such books if wisely used at the right time. To select a few of the best books as companions to a child, and teach him to love their companionship, is one of the most hopeful things in education. The boy or girl who reads some of our choice epics, stories, novels, dramas, biographies, allowing the mind to ponder upon the problems of conduct involved, will receive many deep and permanent moral lessons. . . . Even in early childhood we are able to detect what is noble and debasing in conduct as thus graphically and naturally revealed, and a child forms unerring judgment along moral lines. The best influence that literature has to bestow, therefore, may produce its effect in tender years, where impressions are deep and permanent. There are many other elements of lasting culture-value in the study of literature, but first of all the deep and permanent truths taught by the classics are those of human life and conduct."

Last but not least an acquaintance with the classics gives the child the power to interpret his later reading. All literature is filled with allusions, which have no significance for him, unless he knows something of the Iliad, the Odyssey, King Arthur, Pilgrim's Progress, Gulliver's Travels, Chaucer and Spenser.

When Children Should Know the Classics.— Children should become acquainted with the classics suitable for them, early during their school days while their taste is being formed. Many children, indeed, enjoy having stories from Homer and the King Arthur stories read to them before they are old enough to go to school. Those who knew Christian, his burden on his back, Apollyon breathing forth fire and smoke, the Interpreter, Mr. Worldly Wiseman, and the terrible Giant Despair, as characters in a sort of delightful fairy tale familiar to their childhood, return to the Pilgrim's Progress in later life with a delight which the college student, making his first acquaintance with it as "required reading," utterly fails to find.

Selection and Adaptation.— Obviously, not all classics are appropriate for children. Among those most suitable are stories from Homer, the King Arthur stories, Pilgrim's Progress, Gulliver's Travels, Robinson Crusoe, and some of Shakespeare's plays. Whether children should be given adaptations of the Canterbury Tales and the Faerie Queen is, at least, an open question. Some children come naturally to the reading of these in their original form and it is of far more value to the growing boy and girl to light upon the Faerie Queen for himself, and, like Cowley, to be "infinitely delighted with the stories of knights and giants and monsters and brave houses," that he finds there, than to know it in an adapted

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form. If the child, in the natural course of his education, is likely to read the Canterbury Tales, let him wait until he can feel the charm of "Whan that Aprillë with his shoures soote" in Chaucer's own words. But many will have no further acquaintance with great English literature after they leave school. To them it is, perhaps, worth while to give some of the stories in adapted form that they may at least have heard of Una and the Red Cross Knight, the Maiden Britomart, the joyous Canterbury pilgrims, Palamon and Arcite and Emily, and Patient Griselda.

This brings us to the question of presentation. Many classics cannot be put into the hands of the average child as they stand, though some children enjoy Bryant's translations of Homer, Shakespeare's plays, Paradise Lost and others. The adaptation, retelling, abridgement, whatever method is used to bring a particular masterpiece within a child's reach, is of great importance. The spirit of the original should be retained or reproduced. It is not fair to palm off on children a milk and water dilution which bears no resemblance to the original except in name. There is too much of the "classic made easy." Florence Hill Winterburn says in From a Child's Standpoint: "The careful educators who are cutting down the classics to fit the youthful understanding should recollect to leave something for them to reach forward to. That which is a little beyond us is a stimulant and inspiration. Probably the bookish youngsters who read Shakespeare and Spenser before they were a dozen years old comprehended only a moiety of what their eyes rested upon, yet because the true and the beautiful is always simple, the atmosphere even of pre-eminent genius was not so rarified to them but they could delight in it

and breathe it over again, years after, in memories that were sweet and precious." And Lang, in the introduction to the Blue Poetry Book, remarks, "we make a mistake when we write down to children, still more do we err when we tell a child not to read this or that because he cannot understand it. He understands far more than we give him credit for, but nothing that can harm him. The half-understanding of it, too, the sense of a margin beyond, as in a wood full of unknown glades, and birds and flowers, unfamiliar, is a great part of a child's pleasure in reading."

Some Good Adaptations and Editions.— There are, fortunately, a number of classics retold and adapted for children in an artistic and successful way. Lamb's Adventure of Ulysses founded on Chapman's Homer, of which Lamb wrote, "Chapman is divine and my abridgement has not quite emptied him of divinity," will be enjoyed by the older children. There is an attractive illustrated edition published by Harper at $2.50, now out of print; and Heath publishes a school edition at twenty-five cents. Church's Story of the Iliad and Story of the Odyssey (Macmillan, $1.25 each), are excellent retellings, simple and dignified. His Iliad for Boys and Girls and Odyssey for Boys and Girls, are written in still simpler prose (Macmillan, $1.75 each). Walter C. Perry retells the stories excellently and with Homeric flavor in his Boy's Iliad and Boy's Odyssey (Macmillan, $1.50 each), now out of print. While the Adventures of Odysseus by F. S. Marvin and others, Dutton, $1.50, puts the story of the Odyssey into simple and spirited modern English for younger children. Buckley's Children of the Dawn (Stokes $1.75) includes the stories of Alcestis, Cupid and Psyche, Hero and Leander, Arethusa, Atalanta and

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others. These stories will please older children and it is an excellent book to put into the hands of older girls. A good selection of books on Greek myth and literature for a child to read or to have read to him is the following in the order indicated: The Wonder Book and Tanglewood Tales, followed by Kingsley's Greek Heroes; Baldwin's Story of the Golden Age, which relates the events preceding the Trojan War, Bulfinch's Age of Fable, Church's Story of the Iliad and Odyssey, and Buckley's Children of the Dawn. Palmer's prose translation of the Odyssey often appeals to children when read aloud (Houghton, $2.50, abridged for schools, 75 cents), while some children take readily to Bryant's blank verse translations of the Iliad and Odyssey (Houghton, $1.25 each).

King Arthur Stories.— Among the best adaptations for children of the King Arthur stories are the four books by Howard Pyle, The Story of King Arthur and His Knights, The Story of the Champions of the Round Table, The Story of Sir Launcelot and His Companions, The Story of the Grail and the Passing of King Arthur (Scribner, $2.25 each); McLeod's Book of King Arthur (Stokes, $1.75); Lanier's Boy's King Arthur (Scribner, $2); and Stevens and Allen, King Arthur Stories from Le Morte d'Arthur (Houghton, 44 cents). Of these the McLeod is the simplest and easiest version. The Pyle books have strong literary merit; they are full of atmosphere and idealism and the spirit of chivalry. Some children find them a little difficult on account of the slightly archaic language, but all children, even those who care little for books, are delighted with the Pyle stories when told to them. The Lanier and Stevens and Allen keep closer to the original, rearranging and simplifying

but preserving the form and language. All older boys and girls should know one or the other of these, preferably the Lanier. William Henry Frost's Court of King Arthur (Scribner, 60 cents), and his Knights of the Round Table (Scribner, $1.35) tell, in a pleasant conversational way, stories of King Arthur as they were told to a little girl during a journey to Winchester, Tintagel, Glastonbury, and other Arthurian localities. There are still other excellent versions of the King Arthur stories.

In the Book of the Happy Warrior (Longmans, $1.75), Sir Henry Newbolt retells in vivid fashion stories of Roland, Richard Coeur de Lion, Robin Hood, St. Louis, King Arthur and others, emphasizing the chivalric ideal and connecting it with present day life.

Robin Hood Ballads.— Howard Pyle has worked the old Robin Hood ballads into a form which is a child's classic in itself, and no child should grow up without knowing it. (The Merry Adventures of Robin Hood. Scribner, $3.00.)

Stories from Shakespeare.— For stories from Shakespeare we have Lamb's Tales from Shakespeare, McLeod's Shakespeare Story Book, and Alice Spencer Hoffman's The Children's Shakespeare, each story in a separate volume (12 v. Dutton, 40 cents each,[3] also published in one large volume, Dutton, $3). The Lamb is the simplest. Alfred Ainger, the editor of Lamb's Letters, says, "These tales have taken their place as an English classic. They have never been superseded, nor are they likely to be." There are two beautiful editions, one illustrated by Arthur Rackham (Dutton, $2.50) and one by N. M. Price (Scribner, $2). Houghton publishes a school edition for 75 cents. The best inexpensive edition

[3] These are unfortunately out of print.

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is that published by the Oxford University Press (75 cents), with 16 illustrations from the Boydell engravings. Miss McLeod's Shakespeare Story Book (Barnes, $2) comes next in order of simplicity. The stories of sixteen plays are told with dialogue in the words of the dramas, and the plots are clearly brought out. The Hoffman stories are the fullest versions, the stories are well and simply told, and many extracts from the plays are incorporated, so that the transition from these stories to the plays themselves is not hard. A Midsummer Night's Dream for Young People in the Dandelion Classics (Stokes, $1.50), is not a retelling, but the Cambridge text with certain omissions. This volume is excellent to put into children's hands along with the story of the play. The little story about the play's first production before Queen Elizabeth, which serves as introduction, will put them into the spirit of Elizabethan times and they will gain something from the imaginative illustrations in color by Mrs. Perkins.

Other Classics.— Robinson Crusoe, that book which has "pleased all the boys of Europe for near one hundred and fifty years,"[4] is a classic which ought not to be adapted. Children should know it as it is; if they are not ready for it, give them the Swiss Family Robinson and wait until they are ready for the great work. It should not be weakened and its value as literature destroyed by any attempt to bring it down to words of one syllable. There are two excellent editions for children, containing the first part only, one illustrated in color by E. Boyd Smith (Houghton, $1.50); the other, illustrated by Louis Rhead (Harper, $1.50). The same thing may be said in regard to the simplification of Gulliver's

4 Leslie Stephen. Hours in a library. 1875, v. 1, p. 46.

Travels. Certain omissions are perhaps advisable but as children take a keen delight in the visits to Lilliput, and to Brobdignag, as Swift wrote them, why write them over in less literary form? An attractive edition is published by Harper, illustrated by Louis Rhead ($1.50). Heath and Dutton publish inexpensive school editions. The large edition of The Pilgrim's Progress illustrated by the Rhead Brothers (Century, $1.75), is a good one to put into children's hands. An excellent version of the Canterbury Tales is that by Darton, Tales of the Canterbury Pilgrims, retold from Chaucer and Others (Stokes, $1.75). The illustrations and general make-up of this book are especially charming. The tales are retold with spirit. In McLeod's Stories from the Faerie Queen (Stokes, $1.75), Royde-Smith's Una and the Red Cross Knight (Dutton, $2.50), and The Faerie Queene and Her Knights by Church (Macmillan, $1.35), parts of the Faerie Queene are successfully retold.

SUGGESTED READINGS

Lowell, J. R. Books and Libraries.

McMurray, C. A. Special method in reading for the grades: Chapter 9, Educational value of literature. Chapter 10, The use of masterpieces as wholes.

Olcott, F. J. Children's reading. Chapter 1, The influence of good books. Chapter 10, Some classics and standards.

Exercise.

1. Compare Lamb's Tales from Shakespeare, McLeod's Shakespeare Story Book, and Hoffman's The Children's Shakespeare. Which do you think the most interesting? Which would children prefer and why? Read at least

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two of the same stories as given in each of these collections.

2. Examine Marvin's Adventures of Odysseus, Perry's Boy's Odyssey, Church's Story of the Odyssey and Lamb's Adventures of Ulysses. Which do you think a boy of 12 would prefer and why?

3. Read in Malory's Morte d'Arthur the story of the sword Excalibur. Read it also in Pyle's King Arthur and his Knights, in McLeod's Book of King Arthur, in Lanier's Boy's King Arthur, in Steven and Allen's King Arthur Stories, in Frost's Court of King Arthur (and in any other book of King Arthur Stories for children which is available). Which do you prefer? Which do you think children would find the most interesting and why? Which do you think best reproduces for children the spirit of the original?

4. Did you read Pilgrim's Progress as a child? If so, what, as you recall it, was your feeling about it? Do you know any children who enjoy reading it or having it read to them? If possible, try the experiment of showing some child, who does not already know it, the large illustrated edition of Pilgrim's Progress mentioned in this chapter, and telling him parts of the story.

5. Compare a chapter of Robinson Crusoe in its original form with the corresponding part of the story in a simplified version (i.e., Robinson Crusoe written anew for children by J. Baldwin, American Book Co., or Robinson Crusoe, adapted by Miss Godolphin, Educational Publishing Co., etc.). What qualities does it seem to you to lose in the simplified version? Does it gain anything? If so, what?

6. Suggest other classics than those mentioned in this chapter which you think children would enjoy.

Chapter XX

CHILDREN'S STORIES

While one child is naturally attracted by the kinds of literature already discussed,— legends and fairy tales, the classic stories and poetry, another left to himself turns to something more commonplace. But both usually unite in a liking for stories about other boys and girls; the difference being that a child with a taste for the best will read the modern stories in *addition* to his other favorites, while his less imaginative brother will confine himself to the present day fiction written for children.

An Abundance of Material.— The home story, the school story, the outdoor and adventure story, the historical story are always in demand and there is always a large supply on hand. Indeed one difficulty in dealing with fiction for children lies in the fact that such a tremendous number of these juveniles is published. Many mediocre writers are turning out every week pot-boilers in the form of stories for children, and the poor story is published at a price within the reach of many for whom the seventy-five cent, one dollar, and one dollar and a half children's book is prohibitive.

The Series Book.— In the popularity with both boys and girls of books in long series, lies another danger. One series read from beginning to end would cause any child's taste to deteriorate. Even series by good writers are not to be relied on; they have a surprising way of going from good to fair and from fair to poor.

Boys and Girls Must be Led to Prefer the Better Books.— It is impossible, nor is it perhaps advisable, to control all the reading done by children. Our aim must be to give them enough of the best so that they will want something besides the mediocre.

Qualities Which Children's Stories Should Have.— 1. A wholesome, normal atmosphere. Stories for children should be based on a child's natural interests; they should neither be surcharged with excitement, nor sophisticated in tone.

2. Refinement and high ideals. Excellent examples of home stories which illustrate these qualities are Miss Alcott's Little Women, and Mrs. Richards' Hildegarde Stories. Vachell's The Hill is a school story full of a fine and ennobling spirit. Besides presenting a delightful home life and high ideals of personal conduct, such stories as Miss Alcott's and Mrs. Richards' have the merit of making good reading attractive. There are some people who never recommend a book to us, they have apparently no mission to preach the doctrine of good literature, but when we are with them we find that our standard of taste is higher. The Alcott family were lovers of good books — hence Pickwick Papers, Pilgrim's Progress, Undine and Sintram and others, are mentioned in Little Women as naturally as dresses, parties, and new umbrellas. Doubtless many a girl has read Undine and Sintram because her favorite Jo "had wanted it *so* long"; or, memorized good poetry because Mrs. Richards' Hildegarde knew so much by heart; or, looked up Drummond of Hawthornden and Kit Marlowe, after reading Hildegarde's Holiday. The delightful English children in Lucas's Slowcoach know Housman's Bredon Hill and Milton's Lycidas as a matter of course and enjoy them

outside of school hours, and in Alice Brown's Secret of the Clan, the Merchant of Venice is a real joy to the four little girls.

3. Another quality of value in fiction for children is its power to broaden a child's mental horizon by giving him a knowledge of other countries and conditions of life than those with which he is familiar. Probably no books of description do this so successfully as a good story. Readers of Charlotte Yonge's and Mrs. Ewing's books find themselves surprisingly at home on English soil. Flora Shaw's delightful Castle Blair gives glimpses of Irish moor and river and the atmosphere of Irish country life a generation or two ago. Crichton's Peep-in-the-World tells of the life of a little girl in Germany of to-day. Children living in the North should know Mrs. Davis's Moons of Balbanca, Baylor's Georgian Bungalow, and Mrs. Stuart's New Orleans Story of Babette; while Southern children may well become acquainted with such books as Sarah Orne Jewett's Betty Leicester, Vaile's Orcutt Girls (old time Academy days in New England), Stoddard's Winter Fun, Aldrich's Story of a Bad Boy, and Mrs. Wiggin's Rebecca of Sunnybrook Farm. Some children greatly enjoy stories of other children whose lives are different from their own; more, perhaps, prefer books dealing with things with which they are familiar; all, however, should have the opportunity of adding new countries to what Leigh Hunt calls, "the very curious map in which the world of books should be delineated."[1]

4. Good English: While we cannot always insist on style in stories written for children, we must at least make sure that they are written in good, grammatical

[1] Read his essay The world of books, in Men, Women and Books.

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English. If there is a literary flavor as in Kipling's Puck of Pook's Hill and Lucas's Slowcoach, so much the better.

Qualities to be Avoided.— 1. Morbid introspection. For years the famous Elsie Dinsmore series has served as an example of this fault carried to an extreme. There are other books more dangerous in this respect because less absurd.

2. A tendency to overemphasize the importance of the youthful hero or heroine. Books are not infrequently found in which the older people are put in the wrong, while the young person is represented as displaying remarkable perspicacity and intelligence in directing his own — and his elders' — affairs.

3. Pertness and disrespect in speech and attitude toward those in authority.

4. Melodrama: highly colored plots and incidents which convey a knowledge of the world which children need not possess.

5. Sentimentality which encourages girls to be on the lookout for possible love affairs.

6. False views of life: Certain books give the impression that success is attained by some lucky turn of fortune's wheel rather than by hard work and perseverance; as, for example, the Alger books.

7. Commonplace language, thought and atmosphere.

Stepping Stone Books.— In the case of children who have read little and that little not of the best, certain "stepping stone books," as they are sometimes called, may be used to prepare the way for something better. These stepping stones are not above criticism as to form and matter. They are usually none too well written and they are frequently too full of exciting adventure to be prob-

able. But at least they are wholesome and clean in tone and do not present a world askew and out of proportion.[2]

The Home Story.— Miss Alcott's books and Mrs. Richards' Hildegarde stories have been referred to as excellent home stories; a few other good examples of this type will be found at the end of the chapter.

The School Story.— The average school story does not reach a very high level. Most of the dozens of boarding school tales turned out yearly are wooden in characterization, stereotyped in plot, and consist chiefly of descriptions of football and baseball. Vachell's The Hill is perhaps the best modern school story. This is English and therefore not so popular with American boys as books telling of sports and customs which are familiar. Arthur Stanwood Pier has written the best recent stories of American school life. Some of R. H. Barbour's school stories are good, but as a writer he is uneven. For girls we have Coolidge's What Katy Did at School, Vaile's Orcutt Girls and Sue Orcutt, and Peggy by Mrs. Richards. Edna A. Brown's Four Gordons is an excellent combination of home and school story.

The Outdoor and Adventure Story.— The Jack books by Grinnell, Tomlinson's St. Lawrence series, Stoddard's and Kirk Munroe's books are popular representatives of this type. This class has been rapidly reinforced of late by the books dealing with the Boy Scout movement. Like the school stories they are apt to lack characterization, and originality of plot, but they are gen-

2 A few such books are suggested at the end of the chapter. For fuller lists see Olcott's Children's reading, p. 191–6; Popular fiction and stepping stones; Harron, Bacon and Dana: Some substitutes for dime novels, in Course of study on literature for children; Annotated catalogue of books used in the home libraries and reading clubs. Carnegie Library of Pittsburgh.

erally wholesome in tone and make for manliness. Masefield's Jim Davis is a boy's book much above the average, as are also The Adventures of Billy Topsail and Billy Topsail and Co. by Norman Duncan. The Indian stories by Stoddard, Munroe, and other writers are very popular. And these may lead to the reading of Grinnell's Story of the Indian, Parkman's Oregon Trail and Conspiracy of Pontiac and other books of real value.

The Historical Story.— Most boys seem to have an insatiable appetite for war stories. They are always eagerly read in spite of the sameness of plot, incident, and hero, which characterizes the great majority. "'There seem to be a good many of them,' said Miss Muffett," referring to Mr. Henty's boys, "'but I've sometimes thought that there may be only two, only they live in different centuries and go to different wars.'"[3] Tomlinson's Revolutionary series and War of 1812 series and Altsheler's stories of pioneer days are much in demand in the libraries. Under the guidance of a skilful teacher this taste may lead to the reading of really valuable historical books. Occasionally we find an historical story for children which has atmosphere, spirit, and characterization, as Twain's The Prince and the Pauper, Dix's Merrylips and Soldier Rigdale, Pyle's Men of Iron and Otto of the Silver Hand, and Masefield's Martin Hyde, Duke's Messenger.

Lists of Stories.

Only a few stories of each type can be listed. For additional titles see the recommended lists in Chapter 23.

[3] Crothers. Miss Muffet's Christmas party. 1902, p. 14.

HOME STORIES

Alcott, L. M. Little women; Little men; Jo's boys; Eight cousins; Rose in bloom; Under the lilacs; Jack and Jill; Old-fashioned girl. (Little. $1.35 each.) Garland for girls; Spinning wheel stories. (Little. $1.25 each.) Old fashioned Thanksgiving. Little. $1.10.

Aldrich, T. B. Story of a bad boy. Houghton. $1.

Baylor, F. C. A Georgian bungalow. Houghton. $1.

Brown, Alice. The secret of the clan. Macmillan. $1.35.

Brown, E. A. The four Gordons. Lothrop. $1.35.

Catherwood, Mrs. M. H. Rocky Fork. Lothrop. $1.25.

Coolidge, Susan. What Katy did; What Katy did at school; What Katy did next; Clover; In the high valley. Little. $1.25 each.

Davis, Mrs. M. E. M. The moons of Balbanca. Houghton. $1.

Ellis, K. R. Wide Awake girls; Wide Awake girls at Winsted. Little. $1.35 each.

Fisher, Mrs. D. C. Understood Betsy. Holt. $1.30.

Gilchrist, B. B. Helen over the wall. Penn. $1.20; and its sequel Helen and the uninvited guests. Penn. $1.35.

Irwin, L. G. Secret of old Thunderhead. Holt. $1.50.

Jackson, H. H. Nelly's silver mine. Little. $2.

Jewett, S. O. Betty Leicester. Houghton. $1.25; Betty Leicester's Christmas. Houghton. $1.

Kirk, Mrs. E. O. Dorothy Deane; Dorothy Deane and her friends. Houghton. $1.35 each.
For little girls.

Montgomery, L. M. Anne of Green gables. Page. $1.35.

Pyle, Katharine. Nancy Rutledge. Little. $1.25.
For little girls.

Richards, Mrs. L. E. Queen Hildegarde; Hildegarde's holiday; Hildegarde's home; Hildegarde's neighbors; Hildegarde's harvest. Estes. $1.25 each.

Sidney, Margaret. Five little Peppers; Five little Peppers midway; Five little Peppers grown up. Lothrop. $1.35.

Stoddard, W. O. Winter fun. Scribner. $1.

Stuart, Mrs. R. M. Story of Babette. Harper. $1.50.

White, E. O. An only child; A borrowed sister. Houghton. $1 each.
For little girls.

Wiggin, Mrs. K. D. Mother Carey's chickens; Rebecca of Sunnybrook Farm. Houghton. $1.25 each.

STORIES OF OTHER COUNTRIES

Aanrud, Hans. Lisbeth Longfrock. Ginn. .40.
Norway.

Crichton, Mrs. F. E. Peep-in-the-world. Longmans. $1.25.
Germany.

Dodge, Mrs. M. M. Hans Brinker. Scribner. $1.50.
Holland.

Lucas, E. V. The slowcoach. Macmillan. $1.50.
England.

Martineau, Harriet. Feats on the fjord. Dutton. .60.
Norway.

Morley, M. W. Donkey John of the toy valley. McClurg. $1.10.
The Tyrol.

Perkins, Mrs. L. F. The Dutch twins; Japanese twins; Irish twins; Belgian twins; Mexican twins; French twins. Houghton. $1.25 each. School edition at .56.

Shaw, F. L. Castle Blair. Little. $1.
Ireland.

Spyri, Johanna. Heidi. Ginn. $1.50; Moni, the goat boy. Ginn. .40.
Switzerland.

SCHOOL AND COLLEGE STORIES

Barbour, R. H. The best of his school stories are: The arrival of Jimpson; Behind the line; Captain of the crew; Double play; Forward pass; The half back; Kingsford quarter; Weatherby's innings. Appleton. $1.50 each.

Camp, Walter. The substitute. Appleton. $1.35.

Channon, F. E. An American boy at Henley. Little. $1.50.

Hammond, Harold. West Point; its glamor and its grind. Cupples. $1.25.

Hughes, Thomas. Tom Brown's school days. Macmillan. $1.50.

Pier, A. S. Boys of St. Timothy's. Scribner. $1.25; Harding of St. Timothy's; New boy at St. Timothy's; Crashaw brothers. Houghton. $1.50 each.

Vachell, H. A. The hill, a romance of friendship. Dodd. $1.50.
Harrow, England. For older boys.

FOR GIRLS

Brown, E. A. The four Gordons. Lothrop. $1.50.
Both school and home life.
Brown, H. D. Two college girls. Houghton. $1.25.
Coolidge, Susan. What Katy did at school. Little. $1.25.
Ellis, K. R. Wide Awake girls at college. Little. $1.50.
Richards, Mrs. L. E. Peggy. Estes. $1.25.
Vaile, Mrs. C. M. The Orcutt girls; Sue Orcutt. Wilde. $1.50 each.

OUTDOOR AND ADVENTURE STORIES

Connolly, J. B. Jeb Hutton; the story of a Georgia boy. Scribner. $1.20.
Duncan, Norman. Adventures of Billy Topsail; Billy Topsail and Co. Billy Topsail, M.D. Revell. $1.50 each.
Stories of Labrador.
Forrester, T. L. Polly Page's yacht club; Polly Page's ranch club. Jacobs. $1 each.
Grinnell, G. B. Jack, the young ranchman; Jack among the Indians; Jack in the Rockies; Jack, the young canoeman; Jack, the young trapper; Jack, the young explorer; Jack, the young cowboy. Stokes. $1.25 each.
Finnemore, John. Wolf patrol. Macmillan. $1.50.
Boy scout story.
Hamp, S. F. Trail of the badger. Wilde. $1.50.
Harrison, Herbert. A lad of Kent. Macmillan. $1.25.
Hough, Emerson. Young Alaskans; Young Alaskans on the trail; Young Alaskans in the Rockies. Harper. $1.25 each.
Kipling, Rudyard. Captains courageous. Century. $1.50.
Masefield, John. Jim Davis. Stokes. $1.25; Grosset. .75.
Pearson, E. L. The voyage of the "Hoppergrass." Macmillan. $1.35.
Richards, Rosalind. Two children in the woods. Page. $1.25.
Seton, E. T. Rolf in the woods. Doubleday. $1.50.

Sienkiewicz, Henryk. In desert and wilderness. Little. $1.25.

Stevenson, R. L. Treasure Island. Scribner. $1.20. Has map. Jacobs. $1.50. Has illustrations in color, but no map.

Stoddard, W. O. Little Smoke. Appleton. $1.50; Red Mustang. Harper. .60.
Indian stories.

Stoddard, W. O. The white cave. Century. $1.50.

Wallace, Dillon. Wilderness castaways. McClurg. $1.25.

White, S. E. The magic forest. Macmillan. $1.25.
Indian story for younger children.

HISTORICAL STORIES

Altsheler, J. A. Horsemen of the plains; a story of the great Cheyenne war. Macmillan. $1.50; Young trailers; a story of Kentucky. Appleton. $1.50.

Dix, B. M. Blithe McBride. Macmillan. $1.25.
Story of a little girl who comes to America as a bond-servant in 1657.

Dix, B. M. Merrylips. Macmillan. $1.50.
Cavalier and Roundhead times.

Dix, B. M. Soldier Rigdale. Macmillan. $1.50.
A story of the Mayflower and Plymouth.

Huntington, H. S. His Majesty's sloop, Diamond Rock. Houghton. $1.50.
Siege of Diamond Rock, off the coast of Martinique, in the days of Nelson.

Kipling, Rudyard. Puck of Pook's Hill. Doubleday. $1.50.
Ten historical stories of England from the coming of the Normans to Magna Charta, in the setting of a delightful fairy tale and interspersed with songs and ballads. Will give children a better understanding of English history than the learning of many facts and dates. Rewards and Fairies contains eleven more tales.

Masefield, John. Martin Hyde, Duke's messenger. Little. $1.50.
Monmouth rebellion, 1685.

Mason, A. B. Tom Strong, Washington's scout. Holt. $1.30.

Morrison, S. E. Chilhowee boys. Crowell. $1.
Pioneer days in Tennessee.

Pyle, Howard. Men of iron. Harper. $1.75.
Knighthood in the days of Henry IV of England.

Seaman, A. H. Jacqueline of the carrier pigeons. Sturgis and Walton. $1.25.
Siege of Leyden.

Seawell, M. E. Little Jarvis. Appleton. $1.10.
Fight of the Constitution and La Vengéance in 1800.

Singmaster, Elsie. Emmeline. Houghton. $1.
Civil war story.

Tomlinson, E. T. Revolutionary series. 3 vols.; War of 1812 series, 6 vols. Lothrop. $1.25 each.

True, J. P. Morgan's men; On guard; Scouting for Washington; Scouting for Light Horse Harry. Little. $1.35 each.

Twain, Mark. The prince and the pauper. Harper. $1.75.
Scene is laid in the time of Edward VI of England.

Yonge, C. M. The dove in the eagle's nest. Macmillan. $1.75.
Romantic story of Germany in the 15th century.

STEPPING STONE BOOKS

Ames, J. B. Pete, cow-puncher. Holt. $1.50.

Carruth, Hayden. Track's end. Harper. $1.25.

Drysdale, William. The fast mail. Wilde. $1.50.

DuBois, M. L. Lass of the silver sword; League of the signet ring (sequel). Century. $1.50 each.

Gilmore, I. H. Maida's little shop. Huebsch. $1.25.

Jamison, Mrs. C. V. Toinette's Philip; Lady Jane. Century. $1.50 each.

Kenneth-Brown, Kenneth. Two boys in a gyro-car. Houghton. $1.30.

Otis, James. Toby Tyler, or, Ten weeks with a circus; Mr. Stubb's brother (sequel). Harper. .60 each.

Stevenson, B. E. The young section-hand. Page. $1.50.

Exercise.

1. Suggest three books to offer a boy as substitutes for the Alger books. In what order would you give them to him?

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2. Name three stories which you would strongly recommend for girls of twelve or thirteen. Give reasons.

3. Are you familiar with any of the following series: Motor Boys, Airship Boys, Aeroplane Boys? How would you criticize them? Recommend a course of reading for a boy addicted to this kind of book.

4. What seems to you the most valuable quality in Miss Alcott's books for girls?

5. Compare The Lass of the Silver Sword (Dubois) with The Slowcoach (Lucas). Which do you think most children would prefer and why? Which do you prefer? In which do you think the children are most naturally drawn?

6. Compare R. H. Barbour's Tom, Dick and Harriet with his Double Play; or with any of the other books by Barbour listed in this chapter. Would you add Tom, Dick and Harriet to the list? Give reasons for or against doing so.

7. Read either Lady Jane or Toinette's Philip by Mrs. Jamison. What do you think would be the effect on a child of a long course of similar books?

8. Read Hughes's Tom Brown's School Days and a school story by Pier or Barbour. In general, and besides the fact that one is English and one American, how do they differ?

9. Read Masefield's Martin Hyde, Duke's Messenger; or Pyle's Otto of the Silver Hand; or Huntington's His Majesty Sloop Diamond Rock; or Dix's Soldier Rigdale. Compare it with one of Tomlinson's Revolutionary or War of 1812 stories. Which do you prefer and why?

10. Read or examine Gilchrist's Helen-over-the-wall, Alice Brown's Secret of the Clan, E. A. Brown's Four

Gordons. What do you think are their strongest points? Do you find in any one of them anything which you consider a defect?

11. Name the qualities you consider necessary for an ideal story for little girls from eight to ten. Look over the books in the lists at the end of this chapter which are marked for little girls. Do you find any which satisfy you?

12. Read or examine Shaw's Castle Blair; Masefield's Jim Davis, Jackson's Nelly's Silver Mine. To what kind of children will each one appeal? Have you had any experience with children in regard to these three books?

Chapter XXI

OTHER BOOKS FOR CHILDREN

Besides the children's books already mentioned (i.e., fairy tales, classics for children, poetry and stories) there are other books written for children which are useful and often popular. Most of them, however, have little value as literature. For purposes of discussion we may divide these books roughly into the following groups:

History and Biography.— The most successful histories written for children are those which emphasize the romantic and biographical side of history. The form in which history makes its first appeal to children is not in connected narrative, however simple, but accounts of dramatic incidents, or a series of dramatic incidents. Examples are Scott's Tales of a Grandfather (which were told to Sir Walter's little grandson before the author put them in writing); Grace Greenwood's Merrie England; Lodge and Roosevelt's Hero Tales from American History; and for younger children, Eggleston's Stories of Great Americans for Little Americans; and Baldwin's Fifty Famous Stories Retold. Next come simple narratives such as Tappan's Our Country's Story; Marshall's Island Story [England]; and Griffis' Young People's History of Holland. From these the step will be easy to the books by Fiske and Parkman, which ought to be in every High School Library.

Historical Fiction.— Children probably gain a better

understanding of a country or a period from a good historical story than from reading juvenile histories. A few historical stories for children are listed at the end of the preceding chapter and there are a number of historical novels which children should know as they are ready for them. With most, this will be in high school years, but some boys and girls enjoy them earlier. First and foremost among them are Scott's novels, particularly The Talisman, Ivanhoe, and Quentin Durward; Dickens' Tale of Two Cities; Stevenson's Black Arrow; Kingsley's Hereward, the Wake, and Westward Ho!; Bulwer-Lytton's Last Days of Pompeii.

Books on Citizenship and Government.— Such simple books on the duties of citizenship as Dole's Young Citizen and Richman and Wallach's Good Citizenship, and books describing the departments of the United States government, such as Brooks's Century Book for Young Americans, may well be brought to children's attention in connection with histories of their own country.

Prehistoric Times and Primitive Man.— There are a few books for children dealing with the early history of the world and with primitive man — Waterloo's Story of Ab, Ewald's Two Legs, Mix's Mighty Animals, MacIntyre's Cave Boy of the Age of Stone, True's Iron Star.

Historical Biography.— This is one of the best ways in which to present history to children. The historical biographies of Jacob Abbott and his brother J. S. C. Abbott although written years ago are still readable and interesting.[1] Eva March Tappan has written the lives of Alfred the Great, William the Conqueror, Queen Elizabeth and Queen Victoria for children in simple, interest-

1 For some of the best see the end of chapter.

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ing style, and there are two series of biographies for children which include mainly historical characters. These are Upton's Life Stories for Young People and the Children's Heroes Series.[2] The latter is more attractive in appearance, with colored illustrations, and is more childlike in style. The Life Stories are better suited, on the whole, to the high school than to the elementary school library. A book containing much interesting biographical material is Marshall's English Literature for Boys and Girls, a well written and attractively illustrated book which should be accessible to seventh and eighth grade children as well as to high school students.

Other Biographies.— Accounts of great and noble men and women of every age teach children valuable lessons of heroism, self-denial and perseverance. Mrs. Richards' Florence Nightingale was written especially for girls; Moses' Life of Louisa Alcott is good, though Miss Alcott's Life, Letters and Journal, edited by Mrs. Cheney, is better. Mrs. Lang's Red Book of Heroes tells of the lives of Florence Nightingale, Father Damien and others. The lives of Livingstone and Stanley are told in the Children's Heroes series. Mrs. Wade's Wonder Workers tells briefly of Luther Burbank, Helen Keller, Jane Addams, Thomas Edison, William George, Wilfred Grenfell and Judge Lindsay.

Geographical Books.— There are four well-known series of geographical books for children; arranged in order of difficulty in descending scale they are: Peeps at Many Lands, Little Schoolmate Series, Little People Everywhere and the Little Cousin Series. The books in the Peeps at Many Lands series make no attempt at a story; they are, as a rule, well written and are beautifully

2 See end of chapter.

illustrated in color, but not strongly bound. A few of the best are listed at the end of the chapter. They are suitable for children of twelve and over.

The Little Schoolmate Series tells in story form of home and school life in different countries, bringing in history and description and suggesting very successfully the atmosphere of each country described. The books in this series are more spontaneous and the style is better than in most of the geographical series.

Little People Everywhere also describes child life in different countries in story form, giving a good deal of information about customs, history and daily life. The books in this series are illustrated by photographs. They are better written than those in the Little Cousin Series, which is the poorest in style, though some of its volumes are better than others. Most of them seem very perfunctory and uninteresting to the adult, though many children seem to enjoy them. Little People Everywhere should be used in preference to the Little Cousin Series, when possible. The information in both series is, on the whole, accurate and reliable. A valuable and well written book which gives much useful information about the forests, mines, wild life, and other resources of the United States, is Price's Land We Live In: The Boy's Book of Conservation.

Animal Stories.— The first kind of nature book to appeal to children is the animal story. About fifteen years ago a spirited controversy took place between Mr. Burroughs and Mr. William J. Long on the subject of nature books.[3] Mr. Burroughs accused the "modern school of

3 See Burroughs. Real and sham natural history. Atlantic Monthly, v. 91, p. 298–309, March, 1903; Long, Modern school of nature study and its critics. North American, v. 176, p. 688–98, May, 1903; Burroughs, Literary treatment of nature. Atlantic Monthly, v. 94, p. 38–43 July, 1904.

nature study" of attributing the "whole human psychology" to the animals they portrayed, and of sometimes calling on their own invention to explain the phenomena of animal life. But Mr. Burroughs criticized their books only on the ground that they are "put forth as veritable history and thus mislead their readers." As stories he gave them high praise and it is in that light that we chiefly need to consider them. Little children do not want a scientific fact, they do want a story; considered as stories, the books which describe animals in terms of human beings do not mislead children. For them, Raggylug and his mother, Krag and Johnny Bear, are just as true as Baloo and Bagheera in the Jungle Books,— and no more so; indeed to some children the Jungle folk are infinitely more real and entertaining. As children grow older, they enjoy books without a story interest, such as Burroughs' Birds and Bees, and Squirrels and Other Fur Bearers; John Muir's books, and those by W. H. Gibson and Dallas Sharp, and can be shown the difference between the two kinds of nature books. Lives of the Hunted, and Wild Animals I Have Known (Seton), and Long's Secrets of the Woods, and other books of this type should be classed with fiction, not, as in some libraries, with the books on natural history. Among the best of the animal books and less open to criticism on the score of making the animals too human, than those by Long and Seton, are the books by C. D. G. Roberts — Kindred of the Wild, Haunters of the Silences, and others.

Stories of Domestic Animals.— There are some good stories of domestic animals which are very popular with little children. Many of this class are written primarily to encourage the proper care and treatment of

animals. Some of these, Like Sewall's Black Beauty, are good stories as well, and much enjoyed by children; others are painful and make too strong an appeal to the child's sympathies. The purely imaginative story which is really a sort of fairy tale, often has a greater value in encouraging kindness to animals, as well as a far higher literary quality, for example, Lagerlöf's Wonderful Adventures of Nils.

Descriptive Nature Books.— There are a number of excellent nature books written for children, which do not use the story form, but which are clear, simple, and interesting, such as Olive Thorne Miller's First and Second Book of Birds, Thompson's Water Wonders Every Child Should Know, and Ball's Star-Land. Some suggest the story form by their style and title as Morley's Bee People, Patterson's Spinner Family, Parsons' Plants and Their Children. These descriptive books lead naturally to the adult books by Burroughs, Bradford Torrey, Muir, and others.

Guides and Handbooks.— Before they leave the elementary school many children enjoy learning to use some of the simple guides and manuals. Mrs. Parsons' How to Know the Wild Flowers is so charmingly written that children gain more from using it than the mere names of the flowers. Chapman's Bird-Life, a Guide to the Study of Our Common Birds, and his Handbook of the Birds of Eastern North America are easily used by children. Clarke's Astronomy from a Dipper tells how one who knows only the Dipper may find the other constellations and important stars. Its charts are clear and simple, and the humor of its brief descriptions delights children as well as adults.

Physiology and Hygiene.— Woods Hutchinson's Child's Day follows a normal child's activities from the time he arises until bedtime, under such chapter headings as "Good Morning"; "Breakfast"; "Going to School"; "Absent To-day," etc. It explains simple principles of hygiene, and facts of anatomy and physiology. It is well illustrated and written in a way to interest children. Gulick's Emergencies tells what to do in case of accidents, and how to avoid them. It is based on a study of accidents common to children and brings out clearly the danger of fire, of pointing a gun at other people, of neglecting cuts and bruises, of playing in the streets, etc., as well as what to do after an accident has occurred. Jewett's Good Health is a useful and simple little book on personal hygiene; the physiology of The Body at Work, by the same author, is more advanced. Town and City, also by Jewett, tells of community hygiene, and encourages civic pride in children. All this series is well illustrated.

Books Telling How to Make and Do Things.— There is a host of these books, and they are often useful and sometimes serve to arouse the interest of children who do not care much for reading. Most boys go through the stage when they want books which will aid them in making experiments and in building all sorts of things from rafts to bird-houses. One or two books which will give suggestions for work and play of this sort should be in every classroom library. From these, boys turn readily to descriptive books such as Williams' How It Works, and Philip's Romance of Modern Chemistry. Besides handicraft books for girls (such as Beard's How to Amuse Yourself and Others), there are

several excellent little books about housekeeping, cooking, and sewing (see list at the end of the chapter), which many small girls enjoy, and which probably awaken an interest in household affairs, even if they do not serve as a very important means of instruction. There are several good, simple books on gardening for children, such as Duncan's Mary's Garden and How It Grew, and When Mother Lets Us Garden. Higgins' Little Gardens for Boys and Girls contains good material but is too much written down in style.

In choosing these practical books it is necessary to consider the following points: Are they really practical? Are the instructions clear and simple? Are there diagrams and plans and drawings which a child can follow? Do they call for materials which are out of a child's reach on account of expense or other reasons?

Fine Arts.— Books for children on the fine arts are a rather negligible quantity. Comparatively few have been written and most of those are not particularly satisfactory. Among the successful ones are Steedman's Knights of Art, sketches of eighteen Italian painters from Giotto to Veronese, illustrated by reproductions of their paintings; and Conway's Children's Book of Art, which attempts to give by means of specific examples, something of the history and significance of painting. There are two series of graded art readers: Art Literature Readers by Grover, and Cyr's Graded Art Readers, illustrated by reproductions of paintings and with simple text, original or selected, to fit the pictures. Miss Hurll has written a number of artists' biographies (Houghton, 75 cents each), but these, like the lives of Beethoven, Bach, Haydn, and Mozart, in the Upton's Life Stories for Young People, Caffin's Guide to Pictures for Beginners,

and Mason's Guide to Music for Beginners, and others,[4] are better suited to the high school than to the elementary school library.

STORIES FROM HISTORY

Baldwin, James. Fifty famous stories retold. Amer. Book Co. .35.

Legendary and true stories of famous heroes of all nations.

Brooks, E. S. Historic boys; Historic girls. Putnam. $1.25 each.

Eggleston, Edward. Stories of great Americans for little Americans. American Book Co. .40.

For little children.

Greenwood, Grace. Merrie England. Ginn. .50.

Lodge, H. C. and Roosevelt, Theodore. Hero tales from American history. Century. $1.50.

Scott, Sir Walter. Tales of a grandfather. 6 v. Houghton. $5.50.

HISTORIES FOR CHILDREN

Coffin, C. C. Boys of '76. Harper. $2.

Dickens, Charles. Child's history of England. Houghton. $1.10.

Covers from Roman conquest to 1688. Prejudiced and not always accurate, but well adapted to arousing children's interest in English history.

Griffis, W. E. Young people's history of Holland. Houghton. $1.50.

Marshall, H. E. A history of France. Stokes. $3.

Marshall, H. E. An island story [England]; Scotland's story. Stokes. $2.50 each.

Tappan, E. M. An elementary history of our country. Houghton. .68.

Tappan, E. M. Letters from colonial children. Houghton. $1.50.

4 Published also under titles, Child's guide to pictures and Child's guide to music.

Tappan, E. M. When knights were bold. Houghton. $2.25.
Tells of life in castles, monasteries and towns during the Middle Ages.

HISTORICAL NOVELS

Scott, Sir Walter. The talisman; illus. by S. H. Vedder. Lippincott. $2.50. Macmillan. $1.50. Houghton. $1.10.
Ivanhoe. Houghton. $2.50. (This edition has delightful illustrations in color by E. Boyd Smith). Macmillan. $1.50. And another Houghton ed. at $1.10. Quentin Durward. Macmillan. $1.50. Houghton. $1.10.

Dickens, Charles. Tale of two cities. Houghton. $2.

Stevenson, R. L. The black arrow. Scribner. $1.20.

Kingsley, Charles. Hereward the wake; Westward Ho! Macmillan. $1.25 each.

Bulwer-Lytton, E. G. E. L. Last days of Pompeii. Crowell. $1.50.

CITIZENSHIP AND GOVERNMENT

Brooks, E. S. Century book for young Americans. Century. $1.50.

Dole, C. F. Young citizen. Heath. 75 cents.

Richman, Julia and Wallach, Mrs. I. R. Good citizenship. American Book Co. 45 cents.

PREHISTORIC TIMES AND PRIMITIVE MAN

Ewald, Carl. Two-legs. Scribner. $1.

McIntyre, M. A. Cave boy of the age of stone. Appleton. .40.

Mix, J. T. Mighty animals. American Book Co. .40.

True, J. P. The iron star. Little. $1.25.

Waterloo, Stanley. Story of Ab. Doubleday. $1.50.

BIOGRAPHY.

Books About More Than One Person

Gilbert, Ariadne. More than conquerors. Century. $1.25.

Lang, Mrs. L. B. Red book of heroes. Longmans. $1.

Marshall, H. E. English literature for boys and girls. Stokes. $3.25.

Wade, Mrs. M. H. Wonder workers. Little. $1.

Yonge, C. M. Book of golden deeds. (Everyman's library.) Dutton. .60.

Individual Biography

Abbott, Jacob. Alexander the Great; Julius Cæsar; Mary Queen of Scots. Harper. .50 each.

Abbott, J. S. C. Josephine; Madame Roland; Marie Antoinette. Harper. .50 each.

Alcott, L. M. Life, letters and journal, ed. by Mrs. Cheney. Little. $1.50.

Moses, Belle. Louisa M. Alcott. Appleton. $1.25.

Jewett, Sophie. God's troubadour, the story of St. Francis of Assisi. Crowell. $1.50.

Told with literary charm and skill. Emphasizes the legends of birds and animals.

Moores, C. W. Life of Abraham Lincoln. Houghton. .85.

Nicolay, Helen. Boy's life of Abraham Lincoln. Century. $1.50.

Excellent for older children.

Richards, Mrs. L. E. Florence Nightingale, the angel of the Crimea. Appleton. $1.35.

Seawell, M. E. Decatur and Somers. Appleton. $1.10.

Tappan, E. M. In the days of Alfred the Great; In the days of William the Conqueror; In the days of Queen Elizabeth; In the days of Queen Victoria. Lothrop. $1.25 each.

Children's Heroes Series. Dutton. .65 each.

Among the best in this series are:

Lang, Andrew. Joan of Arc.

Lang, John. Captain Cook.

Kelly, M. D. Sir Walter Raleigh.

Golding, Vautier. David Livingstone.

Upton's Life stories for young people. McClurg. .50 each.

Among the best in this series are:

Hoffman, Franz. Mozart's youth.

Hoffman, Franz. Ludwig von Beethoven.

Schupp, Ottokar. William of Orange.

Henning, Friedrich. Maid of Orleans.
Schmidt, Ferdinand. William Tell.

GEOGRAPHY AND TRAVEL

Andrews, Jane. Seven little sisters. Ginn. $1.20.
Ayrton, Mrs. M. C. Child-life in Japan and Japanese child stories. Heath. .28.
Peary, Mrs. J. D. and M. A. The snow baby; Children of the Arctic; and,
Peary, R. E. and M. A. Snowland folk. Stokes. $1.50 each.
For little children.
Price, O. W. The land we live in; the boy's book of conservation. Small. $1.50.
Schwatka, Frederick. Children of the cold. Educational Publishing Co. $1.25.
Starr, Frederick. Strange peoples. Heath. .52.
Peeps at many lands. Macmillan. .90 each.
Among the best in this series are:
Jungman. Holland.
Grierson. Scotland.
Browne. Greece.
Leith. Iceland.
Finnemore. England.
Finnemore. Switzerland.
Finnemore. Japan.
Wilmot-Buxton. Wales.
Little Schoolmate Series; ed. by Florence Converse. Dutton. $1.25 each.
Dragoumis. Under Greek skies; Gaines. Treasure flower, a child of Japan; Green. The laird of Glentyre; Bates. In sunny Spain; Haskell. Katrinka (Russia); Portor. Geneviève; Colum. A boy in Eirinn.
Little people everywhere; ed. by E. B. McDonald and Julia Dalrymple. Little. .50 each.
Among the best are: Marta in Holland; Umé San in Japan; Kathleen in Ireland; Gerda in Sweden; Colette in France.
Little cousin series. Page. .60 each.
The best are:

Headland. Our little Chinese cousin.
Macmanus. Our little English cousin; Our little French cousin; Our little Scotch cousin.
Nixon-Roulet. Our little Alaskan cousin.

ANIMAL STORIES

Wild Animals

Breck, Edward. Wilderness pets at Camp Buckshaw. Houghton. $1.75.
Roberts, C. G. D. Kindred of the wild; Haunters of the silences; Watchers of the trails. Page. $2 each.
Seton, E. T. Biography of a grizzly. Century. $1.50; Lives of the hunted. Scribner. $2; Wild animals I have known. Scribner. $2. There are school editions at .56 containing selections from the last two.

Wild Animals in Captivity

Bostock, F. R. Training of wild animals. Century. $1.20.
Roberts, C. G. D. Kings in exile. Macmillan. $1.50.
Velvin, Ellen. Behind the scenes with wild animals. Moffatt. $2.

Domestic Animals

Brown, John. Rab and his friends. Heath. .28.
Ford, Sewell. Horses nine. Scribner. $1.35.
Muir, John. Stickeen. Houghton. .75.
Ségur, S. R. comtesse de. Story of a donkey. Heath. .28.
Sewall, Anna. Black Beauty. Crowell. .60.
Tappan, E. M. Dixie Kitten. Houghton. $1.10.
White, E. O. Brothers in fur. Houghton. $1.

Animal Fairy Tales

Bertelli, Luigi. The prince and his ants. Holt. $1.35.
Kipling, Rudyard. Jungle book; Second jungle book. Century. Each $1.50. Just so stories. Doubleday. $1.50.
Lagerlöf, Selma. Wonderful adventures of Nils; Further adventures of Nils. Doubleday. $1.50 each.

DESCRIPTIVE NATURE BOOKS FOR CHILDREN

Ball, R. S. Star-land. Ginn. $1.

Darwin. Charles. What Mr. Darwin saw in his voyage around the world in the Ship Beagle. Harper. $3.

Gibson, W. H. Sharp eyes; Eye spy. Harper. $3. each.

Keffer, C. A. Nature studies on the farm; soils and plants. American Book Co. .40.

Morley, M. W. Bee people. Atkinson. .50.

Parsons, Mrs. F. T. S. Plants and their children. American Book Co. .65.

Patterson, A. J. Spinner family. McClurg. $1.25.

Thompson, J. M. Water wonders every child should know. Doubleday. $1.10.

DESCRIPTIVE NATURE BOOKS FOR ADULTS WHICH CHILDREN ENJOY

Burroughs, John. Birds and bees. Houghton. .80; Bird stories. Houghton. $1.10; Squirrels and other fur bearers. Houghton. $1.10.

Muir, John. Mountains of California. Century. $2.

Warner, C. D. In the wilderness. Houghton. $1.10.

Contains "A hunting of the deer," "How I killed a bear," "Camping out," etc.

GUIDES AND MANUALS

Chapman, F. M. Bird life, a guide to the study of our common birds. Appleton. $2.25; Handbook of the birds of eastern North America. Appleton. $3.75.

Clarke, E. C. Astronomy from a dipper. Houghton. .75.

Parsons, Mrs. F. T. S. How to know the wild flowers. Scribner. $2.

Arranged by color.

PHYSIOLOGY AND HYGIENE

Hutchinson, Woods. The child's day. Houghton. .44.

Gulick Hygiene Series.

Emergencies (Gulick). Ginn. .48.

BOSTON PUBLIC LIBRARY

Body at work (Jewett). Ginn. .60
Good health (Jewett). Ginn. .48.
Town and city (Jewett). Ginn. .60.

BOOKS TELLING HOW TO MAKE AND DO THINGS

Adams, J. H. Harper's electricity book for boys; Harper's indoor book for boys; Harper's outdoor book for boys. Harper. $1.50 each.

Beard, D. C. Boy pioneers, sons of Daniel Boone. Scribner. $1.50.

Gives directions for organizing a Daniel Boone club, making costumes, fort, camp, etc.

Beard, Lina and A. B. Indoor and outdoor handicraft and recreation for girls; How to amuse yourself and others; the American girls' handy book. Scribner. $1.50 each.

Beard, Lina and A. B. Little folk's handy book. Scribner. $1.

Beard, Lina and A. B. On the trail; an outdoor book for girls. Scribner. $1.25.

Benton, C. F. A little cook book for a little girl; A little housekeeping book for a little girl; or, Margaret's Saturday mornings. Page. .75 each.

Cave, Edward. Boy scout's hike book. Doubleday. .60.

Collins, F. A. Boy's book of model aeroplanes; Second book of model aeroplanes. Century. $1.30 each.

Duncan, Frances. Mary's garden and how it grew. Century. $1.25. When mother lets us garden. Moffatt. .75.

Grinnell, G. B. and Swan, E. L. ed. Harper's camping and scouting; an outdoor guide for American boys. Harper. $1.50.

Hall, A. N. and Perkins, Dorothy. Handicraft for handy girls. Lothrop. $2.

Morgan, Mrs. M. E. How to dress a doll. Altemus. .50.

Rich, G. E. When mother lets us make paper box furniture. Moffatt. .75.

St. John, T. M. How two boys made their own electrical apparatus. St. John. $1.

Shafer, D. C. Harper's everyday electricity. Harper. $1.

Sloane, T. O. Electric toy making and dynamo building. Henley. $1.

Verrill, A. H. Harper's book for young gardeners. Harper. $1.50.
Verrill, A. H. Pets for pleasure and profit. Scribner. $1.50.

INTERESTING OCCUPATIONS

Bond, A. R. On the battle front of engineering. Century. $1.30.
Crump, Irving. The boy's book of firemen. Dodd. $1.25.
Moffett, Cleveland. Careers of danger and daring. Century. $1.50.
Tells of steeple-climbers, deep sea divers, balloonists, bridge-builders, etc.
Otis, James. Life savers. Dutton. $1.60.
U. S. Life-saving service.

BOOKS ON ART AND MUSIC

Conway, A. E. and Sir W. M. Book of art for young people. Macmillan. $1.50.
Steedman, Amy. Knights of art. Jacobs. $2.
Chapin, A. A. Tales from Wagner. Harper. $1.25.
Frost, W. H. Wagner story book. Scribner. $1.35.

A FEW EASY PLAYS FOR CHILDREN

Dalkeith, Lena. Little plays. Dutton. .65.
Contains Sir Gareth; The Princess and the swineherd; Scene from Robin Hood, and others.
McKay, C. D. House of the heart. Holt. $1.20; Patriotic plays and pageants. Holt. $1.30.
Stevenson, Augusta. Children's classics in dramatic form. 5 v. Houghton. v. 1, .40; v. 2, .40; v. 3, .45; v. 4, .56; v. 5, .65.

EXERCISE.

1. Examine one volume from each of the following series: Peeps at Many Lands; Little Schoolmate Series; Little People Everywhere; Little Cousin Series. Which

do you prefer and why? State the age of the child for whom you think each series suitable.

2. Name a volume of history, not necessarily written for children, enjoyed by boys of 12-14.

3. What do you think is the special value for children of each of the following books: Black Beauty (Sewall); The Jungle Book (Kipling); First Book of Birds (Miller)?

4. Examine Harper's Outdoor Book for Boys (Adams) and Mary's Garden and How it Grew (Duncan); or Sons of Daniel Boone (Beard) and Saturday Mornings (Burrell). Do you think the directions for making and doing things simple and practical? Would these books make children want to do the things described?

5. From the books listed in this chapter and in Chapter XX select several books about one of the following countries (either history, biography, stories, historical fiction, or all of them), which you think would be interesting to a child of twelve and suggest the order in which they should be read: Holland, England, The United States.

6. What has been your experience with children in regard to animal stories? Have you found that they prefer stories of the type of Wild Animals I Have Known to those in the Jungle Book, or vice versa?

7. Examine Tappan's Letters from Colonial Children. What is your opinion of the value of this book? Do you think it would interest children and make the history of the colonies more vivid to them? Read selections from it to a class of children.

8. What books on nature written for adults have you found that children enjoy?

9. Read or examine Abbott's Mary Queen of Scots;

Tappan's In the Days of Queen Elizabeth; Henning's Maid of Orleans; Lang's Joan of Arc. What do you think the strong points of each one? For children of what age do you think each suitable?

10. Read one story from Scott's Tales of a Grandfather, one from Greenwood's Merrie England, and one from Lodge and Roosevelt's Hero Tales from American History. Which seems to you the most interesting? Which the most successful as an historical story for children? Read these three stories to a class of children and note which they seem to prefer.

Chapter XXII

ILLUSTRATIONS OF CHILDREN'S BOOKS

The Chap-Book Illustrations.— Before the beginning of the nineteenth century the books illustrated for children were few and far between. The eighteenth century chap-books, to be sure, with their quaint representations of Robinson Crusoe landing on an impossible cone-shaped island, his unfortunate companions, meanwhile, sinking in the waves in the foreground, their arms stiffly extended; of Robin Hood and Little John shooting at a perfectly wooden stag, resembling nothing so much as a hobby horse with horns, undoubtedly must have delighted the children of former days, whenever they fell into their hands, but they were intended primarily for grown people.

Goody Two Shoes.— Not until about 1765 do we find books which bear the marks of being written and illustrated expressly for children. In that year the famous Goody Two Shoes was published by John Newbery, of St. Paul's Churchyard, with illustrations: rough, crude woodcuts, to be sure, but interesting to children, and as Mr. Charles Welsh says in his preface to the Heath edition of this book, "dovetailed into the story, so as to form an inseparable part of it." A step in advance in the art of book illustration, for in the chap-books we frequently find the same woodcut used to illustrate totally different scenes.

The Bewick Books.— About ten years later were printed what are often spoken of as the Bewick Books. Thomas Bewick, famed for his British Birds, and whose achievements in wood-engraving so far surpassed anything hitherto done in that line, that he may be said to have revolutionized the art, found time, among his other labors, to illustrate several books which were designed for children. Among them is A Pretty Book of Pictures for Little Masters and Misses; or, Tommy Trip's History of Birds and Beasts. Its popularity is evident from the fact that fifteen editions of this work were published. Inspired by such lines as the following (attributed to Oliver Goldsmith), it is not surprising that the pictures should be popular:

> "The Bison though neither
> Engaging nor young,
> Like a flatt'rer can lick you
> To death with his tongue."

Select Fables of Æsop and Others, published in 1784, illustrated by Thomas Bewick and his brother John, was doubtless appropriated by the children, as Æsop still is, but a book more interesting to us from our present point of view, because intended primarily for children is The Looking Glass for the Mind, 1792 (an adaptation of the French book called L'Ami des Enfants), with cuts by John Bewick. In this we find truly delightful pictures of "Little Adolphus" out walking with Mamma, of "Little Anthony" in lace collar and tiny coat-tails, standing on a straight-backed, old-fashioned chair to examine, with interest, what appears to be a large thermometer, and of other exemplary infants. The interior scenes in these pictures are really charming, and must have de-

lighted children, who like the feeling that they are getting inside a house.[1] John Bewick also illustrated a number of other books for children, and his cuts, Mrs. Field tells us, "are typical of a great number of the illustrations that decorated the children's books of his day and of the first fifteen or twenty years of our century."[2]

William Blake.— In 1787 came an event of real importance in the history of illustrated books for children, the appearance of the Songs of Innocence, written and illustrated by William Blake.

Tales from Shakespeare.— In 1807, Tales from Shakespeare, by Charles and Mary Lamb, were published, illustrated with twenty plates designed by Mulready and engraved by William Blake. The Tales were published by William Godwin, famous as author of Political Justice, during the time, when, on advice, and with the active co-operation of the second Mrs. Godwin, he was carrying on the business of a book-seller and publisher. These plates were evidently not made for children, but were pressed into service, and selected by Mrs. Godwin, for whom Lamb entertained a cordial dislike. In the Letters of Charles Lamb, edited by Alfred Ainger, we find Lamb expressing his opinion of these plates to Wordsworth, as follows: "We have booked off from Swan and Two Necks, Lad Lane, this day (per Coach) the Tales from Shakespeare. You will forgive the plates, when I tell you they were left to the direction of Godwin, who left the choice of subjects to the bad baby (a familiar nickname for Mrs. Godwin), who from mischief (I suppose) has chosen one from ———— beastly vul-

1 For reproductions of some of the illustrations in the Looking glass for the mind, see White, Children's books and their illustrators, p. 7.

2 Child and his book, p. 302.

garity (vide. Merch. Venice) where no atom of authority was in the tale to justify it; to another has given a name which exists not in the Tale, Nic Bottom, and which she thought would be funny, though in this I suspect *his* hand, for I guess her reading does not reach far enough to know Bottom's Christian name; and one of Hamlet and grave-digging, a scene which was not hinted at in the story, and you might as well have put King Canute the Great, reproving his courtiers. The rest are giants and giantesses." And he closes with, "So much, only begging you to tear out the cuts and give them to Johnny, as 'Mrs. Godwin's Fancy'!!" The editor adds in a note that the illustration to the Midsummer Night's Dream bore the title, "Nic Bottom and the Fairies," and that "in spite of Lamb's objection to this latter, it is by far the best of all the illustrations, both in design and drawing, and indicates very clearly the hand of Blake."[3]

This somewhat peppery outbreak on the part of Lamb shows that he for one felt strongly on the subject of illustrations for children, and makes us long to know what he would have said of the modern illustrated editions of the Tales from Shakespeare. Even if the pictures did not always suit his fancy, he would no doubt appreciate the care and pains which artists spend in trying to make illustrations worthy to be associated with the Tales.

The Paths of Learning.— In 1820 there was published by Harris and Son, a volume entitled, The Paths of Learning Strewed with Flowers; or, English Grammar Simplified. From the illustrations in this book, Mr. Gleeson White, in his Children's Books and Their Illustrators, suggests that Miss Greenaway drew her inspiration.

[3] Letters of Charles Lamb, ed. by Alfred Ainger, n.d., v. 1, p. 241–42.

Cruikshank.— In 1824 appeared the first series of Grimm's Popular Stories, illustrated by Cruikshank, followed in 1826 by the second series. When we look at reproductions of these droll, spirited and altogether inimitable etchings, we wonder if, after all, the present day illustrators of Grimm have not been wasting their labor; although, there are, to be sure, several recent sets of pictures for Grimm, which we should be reluctant to give up.

Richard Doyle.— Another artist who drew elves and fairies with great success, and is naturally mentioned with Cruikshank, though somewhat later in date, is Richard Doyle, perhaps even better known for his famous cover design for *Punch*, than for the numerous children's books which he illustrated. The circle of dancing, climbing, swinging elves which furnish a background for grotesque Mr. Punch and his dog Toby, shows with what spirit and skill this artist could depict the "little people."

Many more titles than those mentioned here should be enumerated in order to give anything like a complete history of children's illustrated books up to the beginning of the Victorian Period. Those cited, have seemed, on the whole, the most interesting and noteworthy examples. Besides these, however, there was a large number of books in which the illustrations were looked upon merely as a necessary adjunct to the text. They show little artistic ability and betray the fact that the illustrators were not really interested in making an appeal to children.

Summerley's Home Treasury.— Somewhere about 1844, however, a series of books was published by Mr. Joseph Cundall, called Summerley's Home Treasury, originated by Sir Henry Cole, the founder of the South

Kensington Museum, whose pseudonym was Felix Summerley. Most of the books in this series are now forgotten; the important thing for us to notice is this statement in the prospectus (quoted by Mr. White in his Children's Books and Their Illustrators): "All will be illustrated but not after the usual fashion of children's books, in which it seems to be assumed that the lowest kind of art is good enough to give first impressions to a child. In the present series, though the statement may perhaps excite a smile, the illustrations will be selected from the works of Raffaelle, Titian, Hans Holbein, and other old masters. Some of the best modern artists have kindly promised their aid in creating a taste for beauty in little children." This series seems a bridge from the period when chance had a good deal to do with the illustrations for children's books, to the modern period, when we find a careful catering to the taste and understanding of the child.

Later Illustrators.— From now on there lies before us a delightful succession of illustrations for children. The earliest group of names which stands out consists of Kate Greenaway, Walter Crane and Randolph Caldecott.

Kate Greenaway.— None of us need any introduction to Miss Greenaway. Her quaint formal gardens, her dainty, mob-capped, little maids on the daisy-sprinkled turf; the laughing babies held by older maidens in graceful, short-waisted gowns; the proper little boys, in their wide collars, are all as familiar to us as though they were part of our actual experience. The soft tints suggest the Spring of the English poets and the pictures are full of the joyousness of happy-hearted childhood.

Caldecott.— Randolph Caldecott is an illustrator of a more robust type. His best known work consists of

the series of sixteen picture books, including The Diverting History of John Gilpin, The House That Jack Built, The Three Jovial Huntsmen, and others. Here we have life in Merrie England, depicted with a breezy, out-of-doors atmosphere and a rollicking spirit of fun. His pictures have the minute detail which children love, and show an irresistible sense of humour.

Walter Crane.— Walter Crane's illustrations are always decorative in effect and some people think them confusing for children. Others, while admitting this decorative and formal quality, maintain that with it Crane combines other characteristics which make him particularly appealing to children. Mr. White says of him, "he is the true artist of fairyland, because he recognizes its practical possibilities, and yet does not lose the glamour which never was on sea or land." It is true of him as of Arthur Hughes that "his work is evidently conceived with the serious make-believe that is the very essence of a child's imagination." Mr. G. K. Chesterton recognizes this same taste in children, when in criticising another artist, in the *London Nation,* he speaks of "a certain mixture of solid impossibility and exact detail which is the thing children love most." Crane's Picture Books are very popular, at any rate, in the libraries and are soon worn out by eager little readers. His Baby's Opera, Baby's Bouquet, and Baby's Own Æsop are also well known. The Grimm's Tales, illustrated by him, are deservedly popular and there is a nobility and idealism about his illustrations for Hawthorne's Wonder Book which make us glad to put it into the hands of children.

Other Illustrators.— A very delightful, though less famous illustrator, is Arthur Hughes, best known for his pictures in George MacDonald's At the Back of

the North Wind, The Princess and the Goblin, Gutta Percha Willie, and others. Reprints of these are now published by Blackie in England, and in the case of one of them, The Princess and the Goblin, the Lippincott reprint contains the original wood engravings as well as new illustrations in color by Maria Kirk. It was Mr. Hughes who made most of the pictures for the first illustrated edition of Tom Brown's School Days, and he also is responsible for the attractive illustrations in Christina Rossetti's Sing Song.

Another of the older illustrators whose work had great charm is "E. V. B.," otherwise known as the Hon. Mrs. Boyle. It is a pity that her work should be so little known nowadays. Her Child's Play was first printed in 1858 and reprinted in the '80's, but neither it nor the Andersen Fairy Tales with her illustrations are now in print. Her pictures have a unique charm which it is hard to analyse. There is a naïve simplicity about them and a quality which one is tempted to call tangible. We feel sure that we could pick up her charming, round babies, or walk into the delightful kitchen pictured in the Ugly Duckling, and with all this there is a distinct strain of poetry.

Tenniel's immortal Alice and her delightful train are too well-known to need mention.

Boutet de Monvel's Joan of Arc is a book which every child should know. In this volume there are drawings not only full of life and perfect in detail, but at the same time so simple that even very little children enjoy them. There is, also, animating these drawings, the spirit of hero-worship for one of the noblest and most romantic figures of history and one which is very appealing to children. Of Boutet de Monvel's drawings for children,

William Downs says in his Twelve Great Writers: "The drawings of children made by Boutet de Monvel for juvenile books are marvels of naturalness. In them are seen types of every imaginable sort of youngster under the sun except the type of precocity and pedantry. They are charming because they are so human, genuine and care free. The present generation of French children, brought up on such wholesome and exhilarating pictures as these, may well be envied."

Present Day Illustrators of Children's Books.— Coming down to the immediate present, we are overwhelmed by an embarrassment of riches. The names of a dozen delightful illustrators of children's books might be mentioned offhand and they would by no means exhaust the list. But unfortunately not all of the illustrations designed for children's books reach the high grade maintained by the work of these artists.

Dangers in Illustrated Books for Children.— The flood of illustrated juveniles each year gives rise to several dangers. The first and most obvious is that mediocre and worthless text may float by means of its illustrations; second, that pictures of a quality more or less suggestive of the comic supplement, may be countenanced; and third, and most difficult to discern, that pictures, which, perhaps thoroughly artistic in themselves, but conceived from the adult's rather than the child's point of view, may be approved and accepted.

The first and second difficulties confuse the parent or friend anxious to find a suitable Christmas gift more than the teacher, and these friends and parents often only need to have the really good book brought to their notice to make them realize the difference between Foxy Grandpa and Clean Peter; or between Buster Brown

and the Book of Cheerful Cats by J. G. Francis, to cite an example which certainly rivals Buster Brown in popularity.

With the awful warning before us of the Comic Supplement, and its disheartening popularity if admitted by some mischance to the Children's Room, one would suppose the second danger might be easily avoided. Such, however, is not the case. Now and again a book appears which appeals to us by the bright coloring, the simplicity of the pictures; it seems sure to be popular with the children, and, indeed, too often proves so, and we are blind to the slight lowering of tone, the touch of vulgarity. This is the more likely to happen when the book is a nursery classic in which a certain amount of exaggeration is customary and permissible. Such a book is Mother Goose, edited by Jerrold and illustrated by Hassall (published by Dodge in 1909). The collection of rhymes is good and comprehensive, but it is hopelessly marred by the illustrations; the full-page pictures are almost without exception highly objectionable in tone as well as crude and staring in coloring, and while those in black and white are better and some of them clever, even among these, examples of vulgarity and crudeness predominate. After looking at Bessie Bell and Mary Gray, who remind us of Mrs. Katzenjammer in the New York *World* and *Journal*, at Cock Crow, and the Man in the Moon, at the unpleasant caricature of Mother Hubbard, we wonder how any one could willingly put this book into a child's hands. The harsh colors and primitive lines are those of the modern cheap process; they lack both the depth of tint and the naïve irregularity of impression which lent a certain charm and humorous individuality to the colored cuts in the old-fashioned books

for children. Though often crude caricatures, they were generally genial in quality, or, if they satirized an evil, it was with honest scorn and not with the leer that disfigures many of these modern drawings. As an instance of this we may turn to the illustrations in Dr. Hoffman's Struwelpeter. Published years ago, it still holds its own in the children's hearts, and rightfully, for here we find humour rather than horseplay, and a spirit of kindliness rather than a sneer.

It is undeniable that for children the grotesque has a charm all its own, but it is only necessary to glance at Thackeray's Countess Gruffanuff, as she simpers and ogles behind her fan, in the Rose and the Ring, or at the expansive and resplendent Bulbo himself, to see how true humour never descends to vulgarity and commonness. Fortunately we need be at no loss for illustrated editions of Mother Goose rhymes which are free from offensive qualities. Kate Greenaway's dainty volume and the editions illustrated by Leslie Brooke and Arthur Rackham are delightful, while with the children, the more old-fashioned illustrations of the Mother Goose Melodies, edited by Wheeler, and published by Houghton, have as yet by no means been superseded.

Archaic Style in Pictures.— Children still like old-fashioned pictures, perhaps because they are not unlike the way in which they themselves try to represent an object, and for this reason pictures which imitate an archaic style are popular. Thus the Pilgrim's Progress, illustrated by the Rhead brothers (Century), is pored over until the pages fall to pieces; the Harper edition of the Swiss Family Robinson gains added popularity from its illustrations by the same hands. A charming example of this style of illustration is offered in Miss

Mulock's Little Lame Prince, illustrated by Hope Dunlap, and with the added attraction of excellent colouring. The companion volume, the Pied Piper, published in 1910, is equally successful. It is hard to choose between this and the edition with the Greenaway illustrations. On the other hand, Howard Pyle is an illustrator using the archaic method, whose pictures, delightful as they are, sometimes confuse children. This perhaps is because his treatment is often too complicated to be readily grasped by the child: he attempts to give a decorative effect rather than to present an individual hero. It is nevertheless good training for children to become familiar with these very charming and humorous drawings, though at first they may be less popular with them than more simple ones.

Childlike Quality in Illustrations.— The difficulty of discriminating, in books intended for children, between pictures which represent the child's point of view and those which are drawn from the adult's standpoint, is a far more interesting one. It is not only necessary to have artistic colouring and spirited drawing to make the ideal illustration for a child's book; a certain childlike quality of imagination is also requisite. If we think of the work of the three famous illustrators mentioned above, Kate Greenaway, Caldecott, and Crane, we see that it possesses this quality in a high degree.

An excellent example of recent illustrations which give local colour and atmosphere and yet maintain the child's point of view is found in the Robin Hood Ballads, illustrated by Lucy Fitch Perkins (Dandelion Classics), and published by Stokes. Those in a Midsummer Night's Dream in the same series are perhaps even superior in colouring and appropriateness. The draw-

ings in The Children's Shakespeare by Alice Spencer Hoffman are nearly all that could be desired and add much to its popularity. Walter Crane's picture books have already been spoken of. They have the advantage of combining picture books with the old favorites, Cinderella, Puss-in-Boots, Bluebeard, and others, of which the library can hardly have too many copies. Leslie Brooke is an illustrator who catches admirably the spirit of the old fairy tales, in his "Three Bears," "Golden Goose," "House in the Wood," and others, and whose delightfully humorous drawings appeal particularly to little children.

A very successful book, from the point of view of its illustrations, is Robinson Crusoe, illustrated by E. Boyd Smith (Houghton, 1909). The pictures are well drawn, excellent in colouring, full of the detail which children love, and particularly satisfactory because of their appropriateness to the text. Mr. Smith's illustrations for the Last of the Mohicans (Holt), are equally successful. His Farm Book, published in 1910, is a thoroughly satisfactory picture book for little children.

One would suppose that in the illustrating of fairy tales and wonder stories artists would at once find themselves starting from the child's standpoint, but such is not always the case. While Rackham's illustrations for Grimm are sufficiently childlike, his Undine is the grown-up's rather than the child's water fairy. This may be an unfair example, since Undine is not primarily a child's book, but Maxfield Parrish's drawings in Eugene Field's Poems of Childhood are not all childlike or for children, and indeed, it may reasonably be feared that the picture, "Seeing Things at Night," would terrify a nervous child. Perhaps because the Child's Garden

of Verses is more truly in tune with childhood than Field's Poems, the illustrations for the former, by Jessie Wilcox Smith in the Scribner edition of 1905, or those in the less expensive Scribner edition of 1909, are more appropriate for the children's room.

A series of illustrations which are almost perfect from this point of view are those in a book of fairy tales by Isabel Anderson, The Great Sea Horse. It is a pity that the stories themselves are but moderately successful for the pictures are exceptional, being not only beautiful in colouring and spirited in drawing, but representing just what a child sees, or wishes to see. The Great Sea Horse as he rolls in from the waves, the Moon Baby as he frisks down the path in a ray of moonlight, the fairy who hovers over the water lily cup, are such sights as a child has seen or made believe to see. A delightful little volume, not so well known on this side of the ocean as it deserves to be, which admirably catches the spirit of a child's "let's pretend," is Maurice Baring's Forget-me-not and Lily of the Valley (Nisbet). The illustrations are full of original fancy and delicate touches of humour.

As a test of the childlike in illustrations for the wonder story nothing is better than to turn back to Tenniel's ever delightful drawings for Alice in Wonderland, and Through the Looking Glass, and to recall our own delight over the Duchess, the Cheshire Cat, slowly vanishing and ending with the grin, and Alice herself, struggling to adapt her varying sizes to her surroundings. These have the child's point of view, the child's humour, and a clean and wholesome caricature, and, it is to be hoped, will never be supplanted by the more burlesque and grown-up illustrations of Peter Newell.

BOSTON PUBLIC LIBRARY

Suggested Reading.

Dobson, Austin. Kate Greenaway, in De libris. 1908, p. 93–104.
Field, Mrs. E. M. Some illustrators of children's books, in The Child and his book. 1891, chapter 14.
Field, W. T. The illustrating of children's books, in Finger-posts to children's reading. 1911, chapter 9.
Hunt, C. W. Picture books for children. Outlook, v. 96, p. 739–45, November 26, 1910.
Olcott, F. J. Picture books and illustrators, in Children's reading. 1912, chapter 5.
Sketchley, R. E. D. Some children's-books illustrators, in English book illustration of today. 1903, chapter 4.
White, Gleeson. Children's books and their illustrators. (Special winter number of the International Studio, 1897–8.)

PICTURE BOOKS AND ILLUSTRATED EDITIONS

Mother Goose

Mother Goose melodies; ed. by W. A. Wheeler. Houghton. $1.50
Delightful old-fashioned woodcuts.

Nursery rhyme book; collected by Andrew Lang and illus. by Leslie Brooke. Warne. $1.50.

Mother Goose; or, The old nursery rhymes, illus. by Kate Greenaway. Warne. $1.
Contains 44 rhymes.

Only true Mother Goose; introd. by Edward Everett Hale. Lothrop. .60.
Facsimile of the edition published in Boston in 1834.

Mother Goose; the old nursery rhymes, illus. by Arthur Rackham. Century. $2.50.
12 illustrations in color, more than 60 in black and white.

The complete Mother Goose; illus. by Ethel Betts. Stokes. $1.50.
Charming though modernized pictures in color.

Book of nursery rhymes; being Mother Goose's melodies arranged by Charles Welsh. Heath. .40.

Picture Books

Adelborg, Ottilia. Clean Peter and the children of Grubbylea. Longmans. $1.25.

Æsop. Fables, a new translation by V. S. V. Jones, with an introd. by G. K. Chesterton, and illus. by Arthur Rackham. Doubleday. $2.

13 colored plates and many black and white drawings.

Æsop. Baby's own Æsop by Walter Crane. Warne. $1.50.

Baring, Maurice. Story of Forget-me-not and Lily-of-the-valley. Nisbet. 2 s.

Boutet de Monvel, L. M. Joan of Arc. Century. $3.50.

Brooke, L. L. Johnny Crow's garden; Johnny Crow's party. Warne. $1.25 each. Golden goose book. Warne. $3.

Contains Golden goose, Three bears, Tom Thumb. Each story is sold separately in paper. Also the first two bound together and the last two bound together.

Browning, Robert. Pied piper of Hamelin; illus. by Hope Dunlap. Rand, McNally. $1.25.

Browning, Robert. Pied piper of Hamelin; illus. by Kate Greenaway. Warne. $1.50.

Burgess, Gelett. Goops and how to be them. Stokes. $1.50.

Caldecott, Randolph. Caldecott's picture book, number one (John Gilpin, Three jovial huntsmen, Elegy on the death of a mad dog); Caldecott's picture book, number two (House that Jack built, Sing a song of sixpence, Queen of hearts); Hey diddle diddle picture book; Panjandrum picture book. Warne. $1.25 each. Miniature edition. .50 each.

Carrick, Valery. Picture tales from the Russian. Longmans. $1.

Crane, Walter. Picture books. 9 v. Lane. $1.25 each.

Cinderella's picture book; Mother Hubbard, her picture book, etc. Each volume contains three stories, the separate parts may be had in paper at .25 each.

France, Anatole. Girls and boys; illus. by Boutet de Monvel. Duffield. $2.25.

The French edition is published by Hachette.

Francis, J. G. Book of cheerful cats. Century. $1.00.

Greenaway, Kate. Marigold garden; Under the window. Warne. $1.50 each.

Hoffmann, Heinrich. Slovenly Peter. Winston. $1.00.

La Fontaine, Jean de. Fables, adapted and illustrated by Boutet de Monvel. Brentano. $2.25.

Lucas, E. V. Four and twenty toilers; pictures by F. D. Bedford. 30 Church St. New York, McDevitt-Wilson, 1912. $1.75.

Moore, C. C. 'Twas the night before Christmas; illus. by Jessie Wilcox Smith. Houghton. $1.00.
12 colored plates.

Potter, Beatrix. Tailor of Gloucester; Peter Rabbit; Benjamin Bunny. Warne. .50 each.

Sage, Betty. Rhymes of real children; illus. by Jessie Wilcox Smith. Duffield. $1.50.

Smith, E. B. The farm book; The seashore book; The railroad book. Houghton. $1.75 each. The chicken world. Putnam. $1.50.

Illustrated Editions

Andersen, H. C. Fairy tales, tr. by Mrs. E. Lucas; illus. by Thomas, Charles and William Robinson. Dutton. $3.

Andersen, H. C. Fairy tales, tr. by Mrs. E. Lucas; illus. by Maxwell Armfield. Dutton. $3.

Arabian nights; ed. by K. D. Wiggin and N. A. Smith, illus. by Maxfield Parrish. Scribner. $2.50.

Bunyan, John. The pilgrim's progress; illus. by Rhead Brothers. Century. $1.75.

Carroll, Lewis. Alice in Wonderland and Through the looking glass; illus. by Sir John Tenniel. Macmillan. $1.50.

Craik, Mrs. D. M. Little lame prince; illus. by Hope Dunlap. Rand, McNally. $1.25.

Cooper, J. F. Last of the Mohicans; illus. by E. Boyd Smith. Holt. $1.35.

Dana, R. H. Two years before the mast; illus. in color by E. Boyd Smith. Houghton. $1.65.

Dana, R. H. Two years before the mast; illus. by Charles Pears. Macmillan. $2.

Defoe, Daniel. Robinson Crusoe; illus. by E. Boyd Smith. Houghton. $1.65.

Defoe, Daniel. Robinson Crusoe; illus. by Louis Rhead. Harper. $1.50.

Grimm, J. L. and W. K. Household stories; illus. by Walter Crane. Macmillan. $1.75.

Grimm, J. L. and W. K. Fairy tales; illus. by Arthur Rackham. Doubleday. $2.50.

Grimm, J. L. and W. K. Popular stories with illustrations by Cruikshank. Oxford Press. .75.

Hawthorne, Nathaniel. Wonder book for boys and girls; with 60 designs by Walter Crane. Houghton. $3; Tanglewood tales; illus. by G. W. Edwards. Houghton. $2.75.

Hawthorne, Nathaniel. Wonder book and Tanglewood tales for girls and boys; illus. by Maxfield Parrish. Duffield. $2.50.

Hughes, Thomas. Tom Brown's school-days; with illustrations by E. J. Sullivan. (Cranford edition.) Macmillan. $2.50.

Hughes, Thomas. Tom Brown's school-days; illus. by Louis Rhead. Harper. $1.50.

Kingsley, Charles. The heroes; illus. by T. H. Robinson. Dutton. $3.

Kingsley, Charles. The water babies; illus. by W. Heath Robinson. Houghton. $2; illus. by Jessie Wilcox Smith, Dodd. $3.

Lagerlöf, Selma. Wonderful adventures of Nils; illus. by M. H. Frye. Doubleday. $2.50.
24 illustrations in color.

Lamb, Charles and Mary. Tales from Shakespeare; illus. by N. M. Price. Scribner. $2.

Lamb, Charles and Mary. Tales from Shakespeare; illus. by Arthur Rackham. Dutton. $3.

LaMotte-Fouqué, F. H. K. Undine; illus. by Arthur Rackham. Doubleday. $3.

Lanier, Sidney. The boy's King Arthur; illus. by N. C. Wyeth. Scribner. $2.50.

Macdonald, George. At the back of the North wind; The princess and the goblin; illus. by Arthur Hughes. Blackie (England). 3s 6d each.

Manning, Anne. The household of Sir Thomas More; illus. by C. E. Brock. Dutton. $2.

Perkins, Mrs. L. F. comp. and illus. Robin Hood, his deeds and adventures as recounted in the old English ballads. (Dandelion classics.) Stokes. $1.50.

Pyle, Howard. Pepper and salt. Harper. $1.50; Wonder clock. Harper. $2.

Charming woodcuts by the author.

Rossetti, Christina. Sing song; illus. by Arthur Hughes. Macmillan. $1.25.

Scott, Sir Walter. Ivanhoe; illus. by E. B. Smith. Houghton. $2.50.

13 illustrations in color, three of them covering two pages each.

Shakespeare, William. As you like it; illus. by Hugh Thomson. Doran. $2; Midsummer night's dream; illus. by Arthur Rackham. Doubleday. $2; The tempest; illus. by Edmund Dulac. Doran. $2; Twelfth night; illus. by W. Heath Robinson. Doran. $2.

Stevenson, R. L. The black arrow, illus. by N. C. Wyeth. Scribner. $2.50.

Stevenson, R. L. Child's garden of verses; illus. by Jessie Wilcox Smith. Scribner. $2.50.

Stevenson, R. L. Child's garden of verses; illus. by Charles Robinson. Scribner. $1.50.

Stevenson, R. L. Kidnapped; illus. by N. C. Wyeth. Scribner. $2.25.

14 colored plates.

Stevenson, R. L. Treasure island; illus. by N. C. Wyeth. Scribner. $2.50.

14 colored plates.

Swift, Jonathan. Gulliver's travels; illus. by Louis Rhead. Harper. $1.50.

Swift, Jonathan. Gulliver's travels; illus. by C. E. Brock. (Cranford edition.) Macmillan. $1.75.

Thackeray, W. M. The rose and the ring; with illustrations by the author. Macmillan. .50.

Van Loon, H. W. History with a match, being an account of the earliest navigators and the discovery of America. McKay. $1.50.

Wyss, J. D. Swiss family Robinson; illus. by Louis Rhead. Harper. $1.50.

Exercise.

1. Name an illustrated book which you have found to be very popular with little children. What do you think are the elements in its pictures which appeal to children?

2. Look over the editions of Mother Goose listed at the end of the chapter. Which do you think most suitable for children? Which do you personally like best?

3. Mention an instance in which you have found humour in illustrations appreciated by children.

4. Examine the Robinson Crusoe illustrated by Louis Rhead (Harper), and the one illustrated by E. Boyd Smith (Houghton). Which do you think children would prefer? Show both editions to the same group of children and note their preference.

5. Mention several books which might be used as substitutes for the Comic Supplement.

6. Do you find that children over twelve are much interested in the illustrations in their books? Have you ever found that a book little used by the children becomes popular through an attractively illustrated edition? If so, cite the instance.

7. Mention a book for children (other than those cited in this chapter) in which it seems to you that the illustrations are not childlike in tone.

7. Mention three illustrated books which you would suggest for a High School Library for the sake of the value in artistic training which familiarity with their pictures will give.

Chapter XXIII

CHOICE OF EDITIONS; CHILDREN'S MAGAZINES; SOME LISTS OF CHILDREN'S BOOKS

Choice of Editions.— Too little attention is paid, as a rule, to the form and appearance of the books we would have children read. The cover, the pictures, the very look of the page, influence a child in his choice of a book. "What is the use of a book without pictures and conversations?" thought Alice in Wonderland, and many other Alices have thought the same thing. Any teacher may easily try the experiment of putting two different editions of the same book in the classroom library. The little dull colored, small type Robinson Crusoe with a text-book air, will stand on the shelf, while the edition with a bright cover, large type and plenty of pictures will be snapped up at once as a desirable prize. Children's librarians will tell you of the little used book, that on returning from the bindery in a fresh red cover, starts out on a career of popularity. Cover and pictures alone will not make a book popular, but a dull looking exterior will certainly cause many a treasure to lie undiscovered.

Beautiful Books Cultivate the Artistic Sense.— Grown-up people who frequently read a novel with scarcely a glance at the illustrations, forget how much pictures mean to the child. Good illustrations are one of the few means at our command to-day, to cultivate

something of artistic appreciation in the great mass of children. The fine, large, illustrated editions, such as those listed in the foregoing chapter, are expensive it is true, and we cannot afford to have even all the classics for children in that form; but one or two such volumes should be in every classroom library, that the children may have an opportunity to know what a fine and beautiful thing a book may be.

School Series.— There are several excellent series, published with supplementary reading in view, such as Houghton's Riverside School Library; Heath's Home and School Classics; Ginn's Classics for Children; and the American Book Company's Eclectic Readings. They are durably bound, well printed on good paper, and frequently illustrated. In buying school and classroom libraries we shall include many books of these series, but a library furnished entirely with volumes of this character will certainly fail to interest the child. Often when cost must be considered an inexpensive edition may be found which will add variety to the shelves. For example, many standard juveniles are to be had in Everyman's Library (Dutton. 60 cents). These are in reinforced bindings with plain but attractive covers, and many of them illustrated.

Help in Selecting Editions for Children.—A brief list of good illustrated editions is given on page 371ff; help will be found in the Lists of Children's Books given in this chapter; and Miss Olcott in her Children's Reading pays especial attention to editions. In the case of standard authors for the school library (such as Scott, Longfellow, etc.) consult How to Choose Editions, by W. E. Foster, with introduction by Martha T. Wheeler. A. L. A. Publishing Board. 15 cents.

Children's Magazines.— The only children's magazines which merit serious consideration are *St. Nicholas* and the *Youth's Companion*. *St. Nicholas* is published monthly and contains besides short stories and serials, poems and jingles, and articles on biography, history, nature and travel. A few pages in each issue are planned especially for little children. *St. Nicholas* began publication in 1873; Howard Pyle, Tudor Jenks, Mrs. Mary Mapes Dodge (who was its first editor) and many other well known names are found in the list of contributors. Rikki-tikki-tavi and others of the Jungle Book stories were first published in *St. Nicholas*. It has maintained its standard of excellence exceptionally well. The illustrations in *St. Nicholas* are unusually good: there are many in black and white, and frequently a colored plate. It is published by the Century Company, New York, at $3 a year.

The *Youth's Companion* is a weekly. It contains serials and short stories of merit, articles on current events, science, history, biography, and anecdotes. There is a page of stories, rhymes and pictures for little children and, in recent years, a special page for girls, including arts and crafts and domestic economy. It is illustrated. It began publication in 1827 and has enjoyed great popularity. Perry, Mason and Company, Boston, $2.

Boys' Life is the official organ of the Boy Scouts of America. The stories though often mediocre are wholesome in tone.

Adult Magazines Enjoyed by Children.— A few of the adult magazines such as *Outing*, *Popular Mechanics*, *Popular Science*, and the *Scientific American*, are popular with boys. It is doubtful wisdom to encourage more

magazine reading than this on the part of children, since this is a magazine reading age and children, as they grow older, are but too apt to acquire the habit of reading magazines and newspapers rather than books.

Lists Helpful in Selecting Children's Books

Bacon, Corinne. Children's catalog of 3500 books, a guide to the best reading for boys and girls; based on 54 selected library lists and bulletins, arranged under author, title and subject with analytical entries for 7000 volumes. H. W. Wilson Co. $6. There are two other editions including 1000 and 2000 titles respectively. Too comprehensive for a guide in selection. Valuable for its annotations and subject index.

Brooklyn Public Library. Books for boys and girls approved for use in its children's room. Ed. 4. 1916.

About 2300 titles. "A list for the average public school child of primary and grammar grades." Arranged by subject. An author list gives publisher and price.

Hewins, C. M. comp. Books for boys and girls, a selected list. Ed. 3, rev. 1915. A. L. A. Publishing Board. .20.

Excellent. A good guide for first purchases. Arranged under such headings as "Out-of-door books"; "Fairy tales and wonder stories"; "Stories of home, school, country and city life"; etc. Valuable introductory material.

Kennedy, H. T. Suggestive list of children's books for a small library. Wisconsin Free Library Commission. Madison, Wis. 1910. .25.

483 titles for children in the first eight grades; followed by lists of books for youngest readers, books for mothers and teachers, beautiful, illustrated books, popular stories for boys and girls and lists of books appearing in series. Annotations. Gives publisher, price and lists more than one edition.

Mahoney, B. E. Books for boys and girls, a suggestive purchase list. Ed. 2. rev. 1917. Bookshop for boys and girls. 264 Boylston St., Boston. .35.

Prepared by the Director of the Bookshop for boys and girls, Women's educational and industrial union, Boston, Mass.

Pittsburgh. Carnegie Library. Catalogue of the books in the children's department. 1909. $1 postpaid.

Includes 2500 books. (See note under Bacon.)

Pittsburgh. Carnegie Library. Annotated catalogue of books used in the Home Libraries and Reading Clubs conducted by the children's department. 1905. .25 postpaid.

Contains many simple and popular books.

Providence Public Library. A child's library. 1911.

This list, like The child's own library published by the Brooklyn Public Library, has been planned especially to give suggestions to parents and friends wishing to buy books for the children's home libraries.

Stanley, H. H. comp. 550 children's books, a purchase list for public libraries. 1910. A. L. A. Publishing Board. .15.

"Aims to cull from the mass of juvenile literature in print, some five hundred titles approximately the most wholesome and interesting and the most useful in average public library work." Adult books suitable for children and picture books are not included. No annotations. Publisher and price are given.

Graded Lists

Buffalo Public Library. Class-room libraries for public schools, listed by grades; to which is added a list of books suggested for school reference libraries. Ed. 3. 1909. .25.

Books selected especially with reference to school work. No annotations. Full subject index as well as author index. Valuable to any teacher.

Pittsburgh. Carnegie Library. Catalogue of books, annotated and arranged, and provided by the Carnegie Library of Pittsburgh for the use of the first eight grades in the Pittsburgh schools. 1907. .50 postpaid.

High School Lists

Chicago University High School. List of books suited to a high-school library. 1913. (Published as Bulletin no. 35, 1913, of the U. S. Bureau of Education.)

Ely, M. E. Beautiful books; a selected list of editions for the

high school library purchase. (In Book bulletin of the Chicago Public Library, Feb. 1919.)

Hall, M. E. Illustrated editions for the High School Library. (In Wilson Bulletin. June, 1916. H. W. Wilson Co. New York.)

Newark (New Jersey) Free Public Library. Reading for pleasure and profit; a list of certain books which young people find entertaining; being chiefly books which older readers enjoyed when they were young. 1911. .10 postpaid.

Compiled especially for high school students.

Power, E. L. comp. Books for older girls. St. Louis Public Library. 1914.

Wilson, Martha, comp. Library books for high schools. 1918. (Published as Bulletin no. 41, 1917 of the U. S. Bureau of Education.) Annotated.

Miss Wilson is supervisor of school libraries in Minnesota.

Lists of Stories To Tell or Read Aloud

Hassler, H. E. Graded list of stories and poems for reading aloud. New ed. rev. 1915. A. L. A. Publishing Board. .10.

New York Public Library. Favorite stories of the library reading clubs. 1915.

Pittsburgh. Carnegie Library. Stories to tell to children. 1916. .25.

St. Louis Public Library. List of stories and programs for story hours, compiled by the staff of the Children's department. H. W. Wilson Co. .20.

Lists on Special Subjects

Brooklyn Institute of Arts and Sciences. Children's Museum. Some nature books for mothers and children: a brief annotated list of helpful books on various phases of nature study. 1912.

Cleveland Public Library. Reading lists for special days. H. W. Wilson Co. .25.

Material for entertainments, programs, supplementary reading, etc., for holidays.

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Cleveland Public Library. Seventy-five books of adventure for boys and girls. 1913. .05 postpaid.
Annotated.

Drama League of America. List of plays for high school and college production. 1916. .25.

Glenn, E. R. General science references for pupil and teacher; a preliminary list. Printed in the *General Science Quarterly*, November, 1918.

Hazeltine, A. I. Plays for children, an annotated index. 1918. St. Louis Public Library.

New York Public Library. Patriotism, a reading list. 1917.

Pittsburgh. Carnegie Library. Famous royal women; a reading list for girls. 1908. .05 postpaid.

Pittsburgh. Carnegie Library. Foreign lands where wonders are, a reading list for children and young people. 1911. .05 postpaid.

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PART III

THE ADMINISTRATION OF SCHOOL LIBRARIES

Chapter XXIV

THE ESTABLISHMENT AND EQUIPMENT OF A SCHOOL LIBRARY

Establishment and Control.— Many states now have some form of law relative to the establishment of school libraries. These laws are usually laws permitting counties directly to tax themselves for school libraries; or, they are conditional laws whereby a school may receive state aid for the purchase of books up to a specified sum, provided the school itself raise half the amount.

Municipal schools are permitted to use a part of their funds for libraries and in the case of standard high schools in both city and rural communities, it is required that a certain sum of money be spent for the purchase of library books. This amount has been for the most part totally inadequate for buying the necessary books and nothing has been provided, as a rule, for equipping the library nor paying the salary of a librarian.

In some cities school libraries are established by the public library board and maintained from municipal library funds. In other cities school libraries are maintained and controlled jointly by the board of education and the public library board.

The matter of control of the school library by the board of education or by the library board is a question best determined by conditions in each community. The important matter is that each school have its own work-

ing library housed in its own building, and with sufficient appropriation to equip and maintain an adequate reading room; to employ a trained librarian, whose salary should be equal to that of the best paid teachers; and to purchase enough books and periodicals to supply the needs of the school.

Housing and Equipment. Selecting a Room.— In the architect's plan of the school building, the library and reading room should receive careful thought and adequate quarters should be provided at the outset. In the case of old school buildings where no provision has been made for a reading room some part of the building should be remodelled and made suitable. For elementary schools, it will probably be wiser to arrange the books by grades and distribute them in the classrooms of each grade where the teacher in charge will keep them on suitable shelves and act as librarian in encouraging the children to use and read them.

For high schools, junior high schools and rural schools a library and reading room is necessary. This room should be planned and selected with a view to plenty of light, good ventilation, ample size, and remoteness from the noise of the rest of the building. The temperature of the room should be kept at 68 degrees and the windows lowered from the top several times a day to let in that supply of good, fresh air that no system of indirect ventilation ever gives. The floor should be covered with a good quality of linoleum in a green or brown shade that will harmonize with the rest of the room. It will deaden the noise and be easy to wash and keep clean.

Shelving.—Shelves should line the available wall space around the room. Quarter-sawed oak is the best material to use, but if that is too expensive, a good quality

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of pine or whitewood may be stained to look very well. It might be arranged with the director of manual training in the school to have pupils build the shelves and also make the tables and chairs for the room and thereby save expense.

Standard Shelf.— The standard library shelf is three feet long by ten inches high by eight inches deep by one inch thick. Seven shelves make a section. The number of sections joined together to make a case depends upon the wall space to be filled. The lowest shelf should be put on a base four inches from the floor. For books larger than octavos, a deeper and wider shelf is necessary. If the sections are made with adjustable shelves, the first shelf can be placed twelve inches from the base to accommodate the over-sized books; but if the shelves are fixed (and it is cheaper and almost as satisfactory to have non-adjustable shelves), a few sections might be specially made in larger dimensions to hold the large books.

With standard-sized shelves it is easy to estimate the number of books for which there will be room. A three-foot shelf will hold thirty books of average thickness; a section of seven shelves, two hundred books; a case of five sections, one thousand books.

Floor-case.— If the number of books outgrows the available wall space, the next step is to put in floor-cases, that is, sections made back to back to form a double case to allow for books put in on either side. These cases should be placed at right angles to the wall with a floor space of from ten to twelve feet between. The alcove space will accommodate a table and chairs and make a quiet place for study. However, such an arrangement prevents comfortable supervision from the librarian's

desk and for that reason is not very satisfactory in a school library. If more shelving is necessary than the wall space affords, these floor-cases can be arranged at one end of the room only, with just enough space left between to allow of using the shelves conveniently, reserving the rest of the floor space for tables and chairs. Such an arrangement gives additional book capacity and does not interfere with proper supervision of the room.

Furniture.— The number of tables and chairs that should be provided will depend upon the largest number of readers in the room at any one time. The usual size of a library table is three feet by five or six feet and will seat comfortably from six to eight people. Bentwood chairs are satisfactory and less noisy when moved than a heavier chair.

The librarian's desk should be of ample size and with a flat top. It is best to purchase a desk from a reliable firm rather than have it made by students or a local carpenter. It should be of the same finish if not of the same material as the tables and shelves. This desk should be placed near the entrance to the room if such a position will give complete supervision of the room and if there is enough light. It will be necessary to have in reach of this desk a low book-case to hold such books as the librarian constantly needs.

The catalogue-case should be purchased from a firm that makes satisfactory library supplies. A list of such firms will be found at the end of this chapter. The case should be placed where it is the most convenient for the largest number of users.

A magazine rack will add greatly to the appearance of the room and will save table space. Manual training stu-

dents or a local carpenter can make one more cheaply than it can be bought. The same is true of a bulletin-board. For the latter, use a piece of cork carpet and frame it with a half-inch oak frame.

Supplies.— Before ordering supplies, it will be necessary to look over the catalogues of dealers and see what is offered and at what price. Local needs and conditions will determine what a library can purchase; the size of the library and the particular methods the librarian uses for mechanical processes will determine the quantity and kind of supplies needed. In the following chapters will be indicated specific materials for particular processes.[1]

The Librarian.— Even with sufficient funds for buying books and equipping a reading room, the library can be of no great value to the high school without the appointment of a librarian who has had both college and library school training.

Duties of the Librarian.— The work of the librarian may be stated briefly to fall into three divisions: "1. *Administrative work.*—Directing the policy of the library, selecting books, purchasing books, planning the room and equipment, keeping records of expenses and planning the annual library budget, planning and directing the work of trained or student assistants, building up a collection of pamphlets, clippings and of illustrative material.

"2. *Technical work.*— The classifying, cataloguing, indexing and filing of all printed matter so that it may be readily available for use; establishing a practical charging system to keep track of books and other materials loaned from the library; attending to the proper binding and re-

1 See Stearns, L. E. Essentials in library administration. (A. L. A. Handbook, .15) p. 88 for a list of supplies for a library of 1000 volumes.

binding of books; keeping necessary records and statistics of additions to the library, the use of the library, etc.

"3. *Educational work.*— a. *Reference:* Helping teachers and students to find suitable material on special topics, notifying teachers of new books and articles along professional lines, looking up answers to questions which have come up in classroom or laboratory, preparing suggestive reference reading along the lines of the course of study. b. *Instruction:* Systematic instruction of students in the use of reference books and library tools such as the card catalogue, indexes, etc., and through lectures, quizzes and practical tests by the librarian. In this instruction the relationship of the high-school library and the public library should be emphasized and the high-school library's relation to life outside the school should be explained. c. *Educational and vocational guidance:* Cultural and inspirational work in widening the interests of the students and in cultivating a taste for good reading. This is done through posting interesting material on bulletin boards, compiling lists of interesting reading in books and magazines, through reading clubs and personal guidance of the reading of individual students. The librarian should also co-operate with vocational counsellors in aiding students in the choice of vocations and should have on hand in the library, pamphlets, catalogues, etc., on the occupations." [2]

List of Dealers

Democrat Printing Company, Madison, Wis.
Gaylord Brothers, Syracuse, N. Y.
Globe Wernicke Company, Cincinnati, O.
Library Bureau, 6 N. Michigan Ave., Chicago, Ill.

2 Report on Standard Library Organization to the North Central Association of Schools and Colleges, C. C. Certain, Chairman.

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References

Davis, Esther M. Some Inexpensive Library Aids in School Work; a Select List. (N. Y. State Teachers' Association. Albany, N. Y. 1911.)

Davis, Esther M. and Cowing, Agnes, comps. Library aids for teachers and school librarians. 1916. N. Y. H. W. Wilson. 10 cents.

Dana, J. C. and Gardner, Blanche. Aids in High-School Teaching; Pictures and Objects. (Modern American library economy series, ed. by J. C. Dana, v. 2, pt. 19.) 1916. N. Y. H. W. Wilson. $1.

McKnight, E. B. and Dana, J. C. The High-School Branch of the Public Library. (Modern American Library economy series, ed. by J. C. Dana, pt. 7, sec. 2.) N. Y. H. W. Wilson. 50 cents.

Walter, Frank K. Care of School Libraries and Some Helps Which Are Available. 1911. N. Y. State Education Department. Albany, N. Y.

Chapter XXV

BOOK BUYING AND ORDERING

The question of the selection of books has been considered in another section; this chapter treats of the practical matter of (1) where to buy books, (2) prices, (3) what not to buy, (4) how to order. These are problems for the librarian in charge of the school library and no one else should be empowered to order books; neither teachers, nor the principal, nor superintendent, nor town clerk. Teachers and principals should advise with the librarian in regard to the selection of books; the superintendent or other official who has charge of the funds should pay the bills; but the librarian should be the final authority even to select from a state list. The librarian on the one hand knows the book needs of the entire school better than any one teacher or the principal could know them; and, on the other hand, the librarian knows book-prices and methods of buying and how best to apportion the library funds to meet the needs of the greatest number, better than any public official knows these things.

Where to Buy.— If a local dealer will give as good prices and service as firms in a book center like New York or Chicago, he should receive the book orders of the library. In comparing prices of the local dealer with other firms, it should be remembered that transportation costs often equalize what seems a larger charge on the

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part of the local dealer. Unless the library gets equally good service from the local firm, no political pressure, nor any false patriotism, should force the library to buy at home. Perhaps something, however, should be sacrificed to the cause of good-will.

In placing orders elsewhere, it is best to select one firm to buy from, the selection of which will depend on the best service offered when everything is considered. When a trial order list has been submitted to several firms for estimates, it does not always follow that the firm that offers the cheapest prices on that particular order will invariably sell the cheapest.

Do not buy books from a travelling agent, for it is very poor economy. Agents usually sell either subscription books, "books in sets," or de-luxe editions of well-known authors' works, and the school library is much better off without these books and cannot afford to buy them.

Prices.— There are certain legitimate discounts that every library should get and these discounts all reliable firms are usually willing to give. On books listed as "net," a 10 per cent. reduction within the year of publication is the usual discount. When a "net" book has been published over a year the dealer may give a larger reduction. Many scientific and technical books, though published at "net," may be obtained at a discount ranging from 10 to 20 per cent., and school text-books at a discount of from 10 to 16⅔ per cent.

The librarian may be compelled to buy, by state contract, from a particular firm. If so, satisfactory service should be demanded and any failure on the part of the selling agent should be reported to the proper officials of the state and not charitably endured.

What Not To Buy.— Subscription books and new editions of encyclopedias and dictionaries can usually within a year's time be bought new from a second-hand dealer at a great reduction from the subscription price. De-luxe editions should under no circumstances be bought, and "books in sets" are of exceedingly doubtful value. There are several well-known sets, well printed and excellent in their inclusions, but not best for a school library, because the material in them usually duplicates what is already in the library in single volumes. The testimony of librarians who have used such sets brings us to the conclusion that a child who uses books of such an encyclopedic character forms a taste for "scrappy" reading.[1]

How to Order.— Enter on cards or slips 3 x 5 inches, one title to a slip, the books that are to be ordered. The following form shows the essential facts to enter on an order slip:

	Richards, Mrs. E. H.		
Ord 5 O '14	Cost of food.		
Of Smith	Edition	Place	Publisher
Received	2	N. Y.	Wiley
Cost			
Charged to Domestic Science Dept.	Year 1908	No. of volumes	Total price $1

Figure 14

1 See Sets for children, by H. A. Wood, in Public Libraries, April, 1913, v. 18: 138.

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These cards, made of a cheap manila stock, can be bought of a local printer for $1.75 per thousand; better stock can be had from the library supply houses for $2 per thousand. Unprinted slips can be used instead.

After all the cards have been filled out, they should be arranged alphabetically by authors and a type-written or hand-written list in duplicate should be made with this form of entry:

Richards, Mrs. E. H. Cost of Food. Ed. 2. N. Y. 1908. Wiley. $1.

One list is sent to the dealer with instructions to ship by freight, express, or parcels post, and the copy is kept on file in the library. The cards are filed alphabetically in a box marked "outstanding orders," or "order file."

When the shipment is received, the books should be arranged alphabetically on a table or book truck, compared with the order cards to see if the right edition, etc., has been sent, and checked with the bill. The cost price and date of receipt should be entered on the order card. All cards so filled out may then be filed in a box marked "Books received" until the books have been catalogued. For the average school library with an order list made on slips, this "books received" file need be kept no longer than it is found of use. Some libraries use order cards for a shelf-list record; others for an accession record; and in such cases the order cards are arranged in a permanent file. The individual librarian will determine for herself which method is the best for her use.

When the receipted bill is returned it should be clipped to the order sheet and filed.

If librarians must buy from a state list and a special agent, directions for ordering as given in such lists, of course, must be followed.

Problem.

1. Make out order slips and write an order for $20 worth of books.

2. If you have $200 with which to begin a school library, would you buy an encyclopedia? If so, which one?

3. Look up prices of The Children's Hour, 10 v., Houghton; Children's Library of Work and Play, 10 v., Doubleday; and Book of Knowledge, 24 v., Grolier Society. Considering the quality, the quantity and the price of these publications, would you be justified in buying them for a school library that spent $50 a year for books?

4. Make a careful examination of the official library list for the graded schools of your own state. Criticize it from the standpoint of the editions of children's classics it includes. Are they cheap editions or expensive ones? Can you justify the selection?

5. After examining the list of reference books on the official high school library list of your state, can you suggest any improvement from the standpoint of the average book funds of high school libraries?

BOSTON PUBLIC LIBRARY

Chapter XXVI

LIBRARY RECORDS

This chapter enumerates the records that should be kept in a high school library and describes the method and use of those records not considered in other chapters.

1. **Order Record.**— A record of books ordered, kept on cards or slips (see Chapter XXV).

2. **Accession Record.**— A numerical record of books as they are added to the library. In some large libraries this record is kept on order cards, but, when everything has been considered, the accession-book is the best form for the school library to use. The accession-book is a blank book ruled in columns and with numbered lines, for the particular purpose of recording library books. These books with more or less printing and with space for recording from 500 to 5000 books can be bought from any library supply house. Sheets to be used in binders and ruled for the accession record are also manufactured. The chief advantage of the sheets over the bound form is in being able to type-write the entries on sheets instead of writing them in by hand as must be done if a book is used. On the other hand the bound book is more secure than sheets in a loose-leaf binder.

When books have been received and checked with the order file and bill, they are then entered on the accession record, each book and each volume of a set on a separate line, with the same accession number written in the book. It is best to arrange the day's accessions by publishers

ACCESSION RECORD

DATE	NUM.	AUTHOR	TITLE	PUBLISHER	DATE	VOL.	SOURCE	COST		REMARKS
Jan.14	1	Dana	Library primer	Library B	1906		Pub.	1	00	
	2									
	3									
	4									
	5									
	6									
	7									
	8									
	9									
	10									
	11									
	12									
	13									
	14									
	15									
	16									
	17									
	18									
	19									
	20									
	21									
	22									
	23									
	24									
	25									

Figure 15

BOSTON PUBLIC LIBRARY

before beginning entry and in that way save writing. The form on p. 398 explains clearly the method of work.

This record is of use in telling how many books the library contains, the history of each book — when received, from whom, whether a purchase or a gift, the cost, and when rebound, lost, stolen or worn out. In a small and slowly growing library this record is a substitute for a catalogue. At any time the exact number of books in the library can be found out by subtracting the number of books withdrawn, from the last accession number used. In very small libraries a well-bound blank book, ruled like this form, with lines numbered consecutively may be used.

3. **Shelf-list.**— Kept on cards. A record of the books as they stand on the shelf (see Chapter XXVIII).

4. **Catalogue.**— Kept on cards. A record of the authors, subjects, titles and often contents of all books in the library (see Chapter XXIX).

5. **Loan Record.**— Kept on cards. A record of books loaned should tell what books are out of the library, who has them, and when they will be due. This record should be accurately kept and it should serve the additional purposes of keeping the librarian informed of the nature of each student's reading, the character of books circulated, and the number. The following method is simple and accurate: In each book, except reference books and magazines, paste a book pocket 4 x 4 inches (see Fig. 18); in each pocket put a book-card 3 x 5 inches (see Fig. 17), on which have been written the author's surname, brief title, and call number, with three columns for writing date due, borrower's name, and date returned. For each borrower, make out a similar card (see Fig. 16), writing borrower's name inverted, on the top line, on the second

line his class in school, and on the third line his home address. The three columns should be headed *date due, name of book, date returned.*

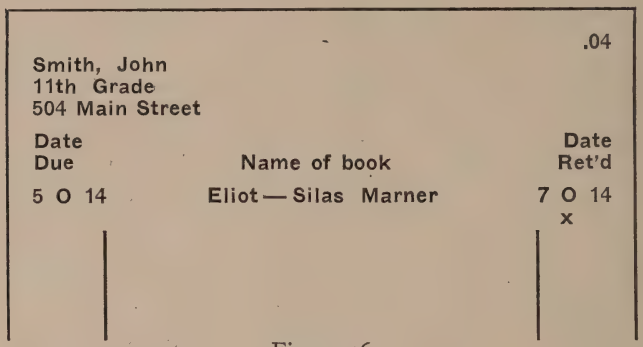

Figure 16

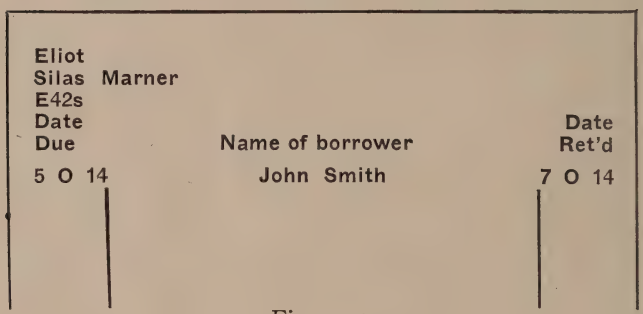

Figure 17

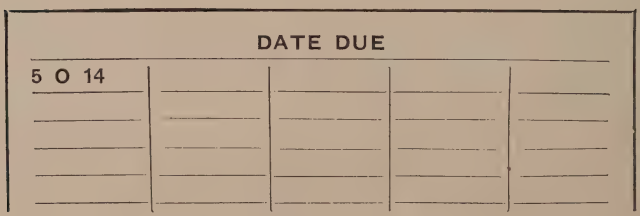

Figure 18

PUBLIC LIBRARY

When the book is in the library the book card is in the book pocket; when John Smith borrows it, the card is taken out and stamped with date due and John Smith's name written in; John Smith's card is stamped with the same date, and the name of the book written on it; the book pocket is stamped with the same date. The book card is then dropped in a drawer and John Smith's card is filed in its alphabetical place in the borrower's file. At the end of the day all the book cards in the drawer are counted by classes — 100's, 300's, 700's, 800's, etc.— and the total circulation added up for recording on the statistics record; then they are arranged alphabetically by author's name or numerically by call numbers, and filed behind a guide card numbered with the date due. When John Smith returns the book, look in the book file under date due and remove the book card. Stamp on it date returned and put in the book pocket. Take John Smith's card from the borrower's file and stamp date returned. If the book is over-due, collect fines then or charge on corner of John Smith's card, before putting it back in the borrower's file.

Charging trays with manila guide cards for filing book cards and readers' cards are sold by the library supply firms and are not expensive. These trays should be kept on the librarian's desk if the library has no regular loan-desk.

6. **Periodical Check-list.**— Kept on cards. It is necessary to keep track of magazines as well as books. Periodicals are never entered on the accession record until they have been bound, but they must be checked up regularly each day, or week, or month as they come. As it often happens that periodicals go astray in the mails, one cannot be sure that every number comes, and the check-

Name																															No. Copies				Expires		
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31						
Jan.																																					
Feb.																																					
March																																					
April																																					
May																																					
June																																					
July																																					
Aug.																																					
Sept.																																					
Oct.																																					
Nov.																																					
Dec.																																					

Figure 19

Vols. per yr.

YEAR	JAN.	FEB.	MARCH	AFRIL	MAY	JUNE	JULY	AUG.	SEPT.	OCT.	NOV.	DEC.

Reg. price..... Net price..... Ed.....

Source..... T. P. and Ind.

Figure 20

list is the record that will tell. When the check-list indicates the non-arrival of periodicals within the month they are due, the librarian should claim the missing numbers from the publishers. Figures 19 and 20 illustrate check-list cards, one for daily and weekly periodicals, the other for monthly, quarterly and yearly magazines.

7. **Binding Record.**— When books for rebinding and magazines for binding are sent to the bindery some record of their whereabouts must be kept at the library. For the record of books it will be sufficient simply to remove their cards and charge them to the binder and file the cards in the loan file. For magazines the record should be made on the reverse of the check-list card thus:

Vol.	Sent	Binder	Cost	Ret'd	Remarks
19	1 Jl 14	J. O. Brown	.60	1 S 14	

Figure 21

An alphabetical list of books and magazines should be sent to the binder with the order and a copy of the list kept at the library. When the books are returned they should be checked with this list and the binder's bill. The binding cost of magazines and the date of return should be entered on the reverse of the check-list cards; the binding cost of books and date of return may be pencilled in each book. The order sheets filed in a loose-leaf binder will give the information needed for the statistics record — that is, the number of books bound each year and the cost of the binding. For small school libraries a simpler record will answer the purpose.

8. **Statistics Record.**— Kept on sheets or in a blank book. In a school library the most important phase of

work is the use pupils make of the library — what they read and what reference use they make of the books. Circulation statistics by classes of books will show the type of books most used. No very accurate count can be made of reference use, if pupils are encouraged, as they most emphatically should be, to look up questions for themselves. Some idea may be had, however, if pupils are urged to note on a slip what subject they have looked for, and leave the slip on a file at the librarian's desk. Added to these slips, the number of questions the librarian looks up each day will give a fair idea of the daily reference use of the library. Besides statistics of circulation and reference use, the school librarian should enter on this record the number of books added and withdrawn, fines, receipts, disbursements, gifts, and books mended. These items should be added up daily, monthly, and yearly.

In the graded school libraries, where the books for each grade are kept in the room of that grade, with the teacher acting as librarian, one person should be designated to keep an order record, write up the accession book, make a shelf-list, and write the binding order. Card catalogues will be unnecessary, but the teacher in charge of each grade should keep an account of loans and whatever statistics she finds useful. These should be handed in every month to the person in charge of all the groups of books.

Lessons.

1. Students should be given practice work in the Normal School Library, in keeping these various records; if such practice is not feasible, assign work in accession-

ing to be done in a blank book ruled like the form on page 398. A simple loan system as suggested in this chapter can be put in operation and the pupils may learn to use it.

2. Name the records that a high-school library should keep, describing the method and use of each.

Chapter XXVII

THE CLASSIFICATION OF BOOKS

An orderly arrangement of things is an almost instinctive quality in every human being. The housewife in her kitchen, the merchant in his store, the teacher in his classroom, all arrange the material they handle in some kind of order that will make it more readily usable. The librarian's material, the things he has to use, are books. He not only has to use them himself, but what is more important, he has to make them usable to other people. It is necessary then to have an orderly arrangement of the books in a library. This practical process of arrangement for the purpose of use is classifying.

Principle.— How does the housewife place her kitchen utensils? How does the merchant group his stock? How does the teacher arrange his books, maps, apparatus, etc., to make them most useful? What determines this grouping? Is it the quality of *likeness* in the objects themselves? Is all red cloth put together on the dry-goods merchant's shelves, all black cloth, etc.? Does the cook arrange all her iron utensils on one set of hooks, all aluminum on another and all earthenware on another? Or is the quality of *likeness* that determines a useful classification something more than mere likeness of material or color? Is it not more useful to find all worsted cloth together, all silk cloth together, all pots together, pans together, baking-dishes together? Is it useful to

arrange all red books together, or all books bound in leather together, or all books of the same size together? To be sure, readers in a library sometimes ask for "the red book I was reading yesterday," or, "that big, brown, leather book I saw on the shelves," but such requests are not the usual form. To arrange books for that kind of a reading public would be folly. Intelligent people ask for books by the subject of the book, and so the quality of likeness that determines the grouping of books is the likeness of subject: books on United States history, books on botany. *Likeness of literary form* determines the grouping in some cases: e.g., books of poetry, essays, fiction.

Definition.— With the principle of likeness and the motive of use in book classification, we may state a practical definition as follows: The classification of books is the grouping of them together according to a likeness in subject or literary form, for the purpose of use.

Process.— There are three steps in the process of classifying books. (1) The first thing to do in classifying a book is to be certain you know what subject or subjects it deals with. To be certain, you cannot depend on the title to tell. If you do, you may find yourself in the predicament of the librarian who was confronted by a professor of geology, bringing from the shelves where books on his subject were grouped, Ruskin's Stones of Venice, which he laid on her desk as a rebuke to her carelessness. Nor is the table of contents always a sure guide. It is best to read the preface to find out what the author has attempted to do and if his purpose coincides with the subject as listed in the table of contents, then you will probably be safe in concluding what the book has been written about. It may be necessary to

read portions, if not all, of a book to be absolutely sure you know the subject of it.

This first step is the most vital one in classification. It determines to which class of knowledge a particular book belongs: e.g., that Morris' Historical Tales . . . Japan and China belongs in the History group of knowledge, of which Japan and China are subdivisions. Systems of classifying or grouping knowledge have been many and varied from the time of Plato and Aristotle, through the well-known "trivium" and "quadrivium" of mediæval education, the systems of Bacon, Coleridge, Comte and Spencer, to mention only a few, down to the present.

(2) The second step in the process of classifying books is the application of the particular symbol in the classification scheme you are using to the book you are classifying: e.g., apply from the Decimal Classification system to Morris' Historical Tales . . . Japan and China, the symbol or *notation,* as it is called, that means Japanese history and you will give it the number 952.

Schemes for classifying books have been almost as numerous as the systems of classifying knowledge. Book classification is based on the classification of knowledge, but in adapting theory to the practical task of grouping together books that deal with the same subjects, the logic and sequence of theoretical classification must sometimes be sacrificed. There must also be a system of symbols to represent the different classes and divisions of the schemes. This notation is either figures or letters or a combination of both arranged either decimally or integrally. Every sort of combination almost has been used in the many schemes that have been developed. The two best known and most widely used systems in America are the Dewey Decimal and the Cutter Expansive sys-

tems. Both schemes are based on logical groupings of knowledge, but in their practical working out have been modified. The notation of the Decimal system is figures used decimally; that of the Expansive system is letters. An outline of the Expansive system will be found in the A. L. A. Catalog, 1904, and in Dana's Library primer, 1906; the outline of the Decimal system follows. You will see that it is based on a system that groups all knowledge into ten main classes, which in turn are subdivided into ten divisions each, and on into subdivisions.

000 General works
010 Bibliography
020 Library economy
030 General encyclopedias
040 General collections
050 General periodicals
060 General societies
070 Newspapers
080 Special libraries. Polygraphy
090 Book rarities
100 Philosophy
110 Metaphysics
120 Special metaphysical topics
130 Mind and body
140 Philosophical systems
150 Psychology
160 Logic
170 Ethics
180 Ancient philosophers
190 Modern philosophers
200 Religion
210 Natural theology
220 Bible
230 Doctrinal. Dogmatics. Theology
240 Devotional. Practical
250 Homiletic. Pastoral. Parochial
260 Church. Institutions. Work
270 Religious history
280 Christian churches and sects
290 Ethnic. Non-Christian
300 Sociology
310 Statistics
320 Political science
330 Political economy
340 Law
350 Administration
360 Associations and institutions
370 Education
380 Commerce. Communication
390 Customs. Costumes. Folk-lore

400 Philology
410 Comparative
420 English
430 German
440 French
450 Italian
460 Spanish
470 Latin
480 Greek
490 Minor languages
500 Natural science
510 Mathematics
520 Astronomy
530 Physics
540 Chemistry
550 Geology
560 Paleontology
570 Biology
580 Botany
590 Zoology
600 Useful arts
610 Medicine
620 Engineering
630 Agriculture
640 Domestic economy
650 Communication. Commerce
660 Chemical technology
670 Manufactures
680 Mechanic trades
690 Building
700 Fine arts
710 Landscape gardening
720 Architecture
730 Sculpture
740 Drawing. Decoration. Design
750 Painting
760 Engraving
770 Photography
780 Music
790 Amusements
800 Literature
810 American
820 English
830 German
840 French
850 Italian
860 Spanish
870 Latin
880 Greek
890 Minor languages
900 History
910 Geography and travels
920 Biography
930 Ancient history
940 Europe
950 Asia
960 Africa
970 North America
980 South America
990 Oceanica [1]

(3) The third step in the process of classifying a book is the assignment of one or more headings to it that will indicate its subject or subjects. We have classified Morris' Historical tales . . Japan and China, in *history*

1 Reprinted from the Decimal Classification by permission of the publishers, Forest Press, Lake Placid Club, Essex Co., N. Y.

and the particular subdivision, *Japan,* and given it the decimal classification number 952. It is a physical impossibility for a book to stand in more than one place on the shelves at the same time, so there is no use assigning the number 951, which means history of China, also. We decide on 952 because Japanese history is the main topic of the book. The next step is to assign to this book the headings that will indicate it treats of the history of Japan and China. These headings are not written in the book as the classification, 952, is, but on catalogue cards to show the user of the library, who generally does not know the classification scheme, that there is a book on Japanese and Chinese history on the shelves.

Just as in step two the Decimal classification is used in assigning class numbers, so in step three it is necessary to use a guide in assigning subject headings. In stating a subject in words there is more than one way to do it. We may say *Japanese history or Japan. History; Country Schools* or *Rural schools,* etc. This variety of form necessitates the choice of one particular heading for use and the sticking to it. The American Library Association List of Subject Headings (A. L. A. Publishing Board. $2.50), should be used as a guide and every time a heading is adopted for use it should be checked in this list to insure uniformity of subject headings in the catalogue. This guide, checked carefully, will keep you from entering some of your books under *Country schools* and others under *Rural schools,* and will force you to choose one or the other heading and stick to it for the sake of certainty and uniformity in your catalogue.

Fiction and Biography.— Most libraries now arrange on the shelves all Fiction and the lives of individuals — Individual Biography — the first alphabetically by author,

the second alphabetically by the name of the individual written about, and disregard such books as subdivisions of Literature and History. This is done because people ask simply for what novels a library has and for what lives of a certain person: e.g., "Which of Dickens' novels have you in the library?" "What biographies of Lincoln?" The classification, therefore, is made to conform to the practical demand. It may be convenient to mark all fiction with the symbol F and all lives of individuals with the symbol B, but in many libraries it is now considered sufficient simply to arrange all novels on the shelves alphabetically by author without any marking of any sort.

Cutter Author Tables.— In chapter eight we spoke of grouping books alphabetically by the authors' names after assigning class numbers to them. It is best to do this at the time of classifying a book, and it may be considered another step in that process. A very convenient scheme for arranging books alphabetically by the author's name is a combination of a letter and figures as found in the Cutter Author Tables (Library Bureau, $1.25). Take the example given above — Morris' Historical tales . . . Japan and China, and having classified it in 952 to stand on the shelves with all other books on *Japan. History,* we wish to arrange it alphabetically under the name Morris. Turn in the Cutter Tables to the name Morris or to the nearest group of letters to it and we find the combination M83. Writing the class number and the author number thus $\frac{952}{M83}$ we get the call number of the book.

Summary.— The classification of books in a library is the grouping of them together according to a likeness in subject or literary form for the purpose of use. To

do this requires a process of three steps: (1) to determine to what group of knowledge a book belongs; (2) to assign a classification symbol to the book itself; (3) to assign one or more subject headings to the book, which headings are written in the catalogue to indicate the contents of the library. For convenience of arrangement on the shelves, it is further necessary to use the Cutter Author Tables for alphabeting the books in each class.

Lessons.

At least ten lessons should be assigned in classification with thirty books for each assignment. If the books listed in Chapter XXIX to be catalogued, are given as far as possible for the work in classification, it will make the lessons more practical.

Chapter XXVIII

THE SHELF-LIST

We have defined the shelf-list as a record of the books as they stand on the shelves. This record is best kept on cards. Catalogue cards may be used, or a narrower card 5x12.5 cm. (approximately 2x5 inches), which costs somewhat less. Each book on the shelves is represented by a card in the shelf-list file, except books in sets and periodicals, where several volumes are entered on the same card.

When a book has been classified and the author number assigned, it is then ready to be shelf-listed and catalogued. The shelf-list card contains the call-number, the author's name inverted, a brief title and the accession number:

904 Creasy, Sir E. S.
C91 Fifteen decisive battles.
225

Figure 22

973 Fiske, John
F54 American revolution, 2 v.
226–7 v.1–2

Figure 23

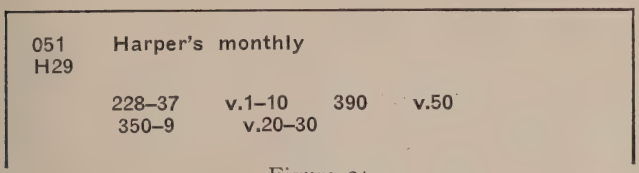

Figure 24

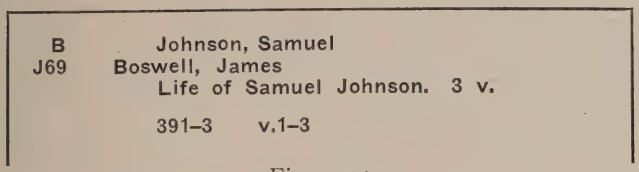

Figure 25

Figures 23 and 24 illustrate shelf-list cards for a book in more than one volume, and for a periodical. Figure 25, a shelf-list card for an individual biography.

As soon as the shelf-list card is made it is filed by its call-number in a box or catalogue drawer. This file of cards is constantly used by the librarian.

Uses.— It is a guide and check in assigning author numbers and must always be consulted before giving a Cutter number to a book in order to avoid using the same call number for two different books. It guides the librarian in future classification and guards against the error of classifying the same types of books in two or three different places. It is also used in taking an inventory.

Inventory.— In a school library an inventory should be taken during each summer vacation. One person can take an inventory, but it is more quickly done by two people, one reading the call-numbers from the books on the shelves; the other reading from the shelf-list cards. The shelf-list file is taken by boxes or drawers — in

whatever receptacle the cards are filed — to the shelves. When a card is read for which there is no corresponding book, the card should be turned up on edge in the box. When all the shelves have been read, the search should then be made for books that are missing. When the school opens again in the autumn, whatever books are still unaccounted for should be counted as lost. That fact with the date should be written on the shelf-list card and in the accession book, and on the statistics record. The catalogue cards should be removed from the catalogue file.

Lessons.

Practice in shelf-listing is best given with the lessons in cataloguing. Each book catalogued should be shelf-listed at the same time. Practice work in taking an inventory can be given students in the normal school library and written reports of missing books should be handed in by each student.

Chapter XXIX

CATALOGUING

In chapter nine we discussed the card catalogue from the user's point of view; here, the subject is treated from the maker's point of view. How shall the librarian make a catalogue that will furnish those who use it the information they need to find what they are looking for? The cataloguer must first of all have enough technical knowledge and skill for the task; and second, she must have used catalogues sufficiently herself, to have the layman's attitude toward them.

If the student has used this text conscientiously, and has done sufficient practice work in the library up to this point, the technical matters of cataloguing will not be difficult to master. It takes time and experience and a particular kind of intelligence to make an expert cataloguer; but a person with common sense, perception and patience combined with clerical ability, can make a good catalogue that will be a useful tool in the school library.

Supplies.— Catalogue cards of standard size, 7.5x12.5 centimetres, approximately 3x5 inches, of the best quality of medium weight stock should be bought; ruled, if cards are to be written by hand; plain, except for the two vertical lines and the top horizontal line, if the cards are to be typewritten. It will require an average of from three to five cards to represent each book in the catalogue, and one more card must be allowed for shelf-listing each

book if catalogue cards are used for that process instead of the narrower cards. Use the best black and red inks and the style of pen that suits best to do neat work. A perfectly legible handwriting is essential and the library disjoined hand[1] is preferable. If the library can afford a typewriter, all the better. It will be necessary to have a card attachment to the machine and well to use an élite type. This type can be put on any reliable machine. A lightly inked red and black record ribbon is essential for card work.

A standard catalogue case of the best make should be provided for filing catalogue cards. It is false economy to buy anything but the best. Price lists of the dealers in library supplies and equipment give all the information necessary about the style, size and cost of catalogue cases.

Fullness of Cataloguing.— Before attempting to make a catalogue, certain matters must be decided in regard to how much information it will be necessary to write on the cards to make the catalogue a satisfactory index to the books in the library. When these points have been settled, they should be written down in a blank-book as a guide or a kind of official code to insure uniformity in the making of the catalogue. (1) Decide on how fully the author's name shall be written. Is it necessary to write Holmes, Oliver Wendell, or will Holmes, O. W. be sufficient? If a person has only one name shall it be written in full — Fiske, John, or Fiske, J.? (2) Will it be useful to add the date of the author's birth and death, Fiske, John, 1842–1901, or is such information of little value in the catalogue? (3) Shall the title of a book be given in complete fullness, or just so much of it as is necessary for an adequate description of the book? (4)

[1] See Library Bureau catalogue.

PUBLIC LIBRARY

What further information will be essentially useful on a catalogue card? Will it be useful to put the date of publication? size? number of pages? illustrations? maps? place? publisher? The surest way to come to a decision is to recall your own use of a catalogue. Which of these facts on a card gave you the information for which you were looking? If you have used a catalogue too infrequently to judge, ask people who have been constant users of one and get their verdict.

You will notice in chapter nine sample cards that include the number of pages, size, illustrations and date of publication. If you will examine a Library of Congress printed card you will find even more information. That amount of fullness in cataloguing may be very useful in a large library consulted by scholars, but for a school library, used by boys and girls very largely, the information is only bewildering.

Uniformity.— When a decision has been reached about fullness of entry and imprint,[2] the task is then one of consistency and uniformity and hence the necessity of recording decisions in an official code, to check that very common tendency in every human being, of not doing a thing twice in exactly the same way.

If, however, the library purchases some printed cards from the Library of Congress, it would be foolish to change them to conform to the other cards just for the sake of uniformity.

Types of Cards.— In cataloguing a school library, the types of cards discussed in this chapter, and the fullness of entry and imprint that is advised, will, we believe, be adequate to indicate fully the books and their contents.

2 The place, publishers' name and date ordinarily printed at the foot of the title-page.

Main Cards. (1) *Author card.*— The first card to write is the author card. It contains the call number, the author's name inverted, the title, the edition, if other than the first, the number of volumes, if the book is in more than one volume, the abbreviation *il.*, or the word *maps*, if the book contains either illustrations or maps, and the date of publication — the copyright date if there is no other date on the title page.

F
T36p Thackeray, W. M.
Pendennis. 2 v. c1869

Figure 26

291
G28 Gayley, C. M.
Classic myths in English literature, based chiefly on Bulfinch's "Age of fable." Ed.2. il. c1895.

Figure 27

On the back of the author card are written the entries for all other cards that are made for a book. (See Fig. 28.)

Mythology
x Folklore
x Religions
Bulfinch, Thomas
(gen. 2dary)

Figure 28

(a) Pseudonym.— Enter books written under an assumed name, either under the real name of the author or

under the pseudonym, whichever is the more familiar. In either case a cross reference card must be made from the form of name not used to the form that is used. Examples:

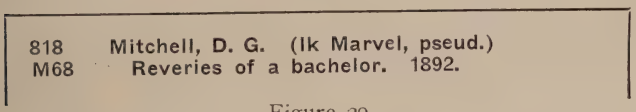

Figure 29

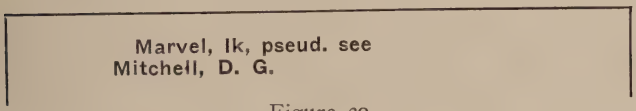

Figure 30

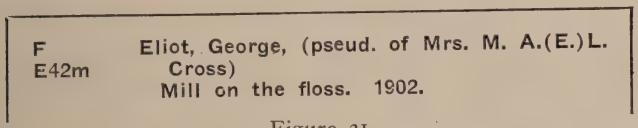

Figure 31

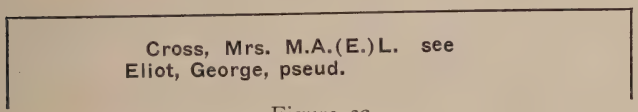

Figure 32

(b) Compound Surnames.— Enter compound names under the first word with reference from the other part: examples Baring-Gould, Sabine, with the reference Gould, Sabine Baring — see Baring-Gould. Sabine: Watts-Dunton, Theodore, with the reference Dunton, Theodore Watts see Watts-Dunton, Theodore.

(c) Married Women.— Enter a married woman under her latest name unless she has always written under a former name. In either case a reference must be made from the name not used to the one that is. Example:

Craik, Mrs. D. M. (M.) with the reference Mulock, D. M., see Craik, Mrs. D. M. (M.).

(d) PREFIXES.— Enter English and French surnames beginning with prefixes under the prefix, as DeQuincey, LaFontaine; in other languages enter under the part following the prefix, as Goethe, J. W. von.

(e) TITLES OF AUTHORS.— Disregard all prefixed titles except *Sir* and enter an author with that title under his surname followed by Sir beginning with a capital: example, Scott, Sir Walter. Use such suffix titles as lord, baronet, bishop, etc., and write with a small letter: examples, Bacon, Francis, viscount St. Albans; Tennyson, Alfred, 1st baron.

(f) JOINT AUTHORSHIP.— For a book written jointly by two authors, enter under the name of the first mentioned on the title-page, followed by the name of the second, for example: Stevenson, R. L. and Osbourne, Lloyd, reference from Osbourne, Lloyd, see Stevenson, R. L. and Osbourne, Lloyd. If there are more than two authors, give the name of the first author only, followed by *and others,* and with reference from each of the other authors.

(g) EDITOR OR COMPILER AS AUTHOR.— Enter a book under the editor or compiler with the abbreviations *ed.* or *comp.* after his name, if he is responsible for the book and no author's name is given. For example: Bartlett, John, comp. Familiar quotations.

(h) CORPORATE ENTRY.— Enter a book published by a government, department, congress, society or institution, under the name of a body publishing it as author. Examples: U. S. Education bureau. Bibliography of education; National education association. Addresses and proceedings; New York (city). Public Library. Bulle-

tin; New York (state). Education department. Annual report: Harvard university. Quinquennial catalogue.

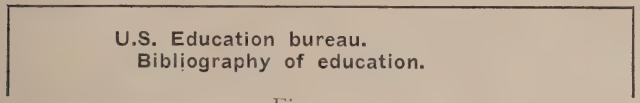

Figure 33

(i) Anonymous Books.— Books published anonymously, if the author is known, should be entered under the name of the author; but if the author is unknown, the top line of the card should be left blank, in case the author's name is found out later, and the title written in its accustomed place, should be used for the main entry. The note, "Published anonymously" should be written below.

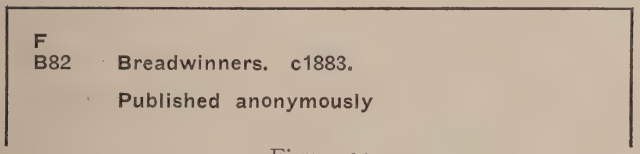

Figure 34

(j) Sacred Books and Anonymous Classics are entered under the name of the book for an author heading. Examples: Bible, Koran, Arabian nights, Mabinogion, etc.

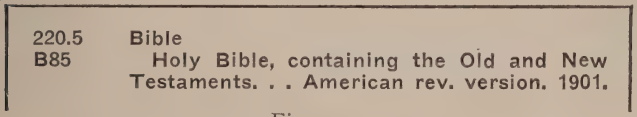

Figure 35

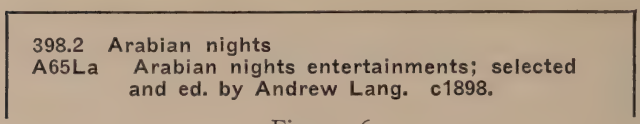

Figure 36

(k) Maps and Atlases.— Enter under the name of the map-maker if his name is known, otherwise under the name of the publisher.

(l) Periodicals are entered under their names and not under the editor. The following cards show a simple and adequate way to catalogue periodicals:

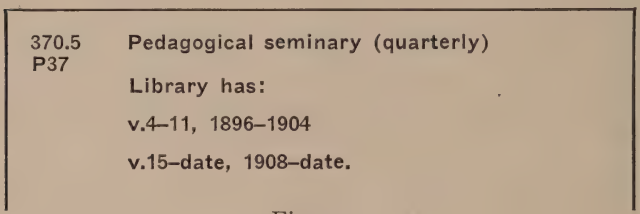

Figure 37

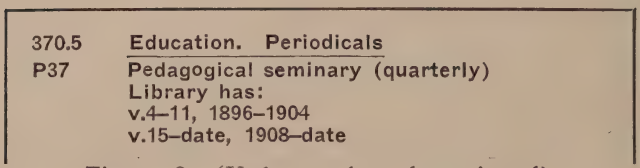

Figure 38. (Underscored words are in red)

(m) Notes, etc.— Besides these variations of entries, and the title, edition, date, etc., to be written on the main author card, it is sometimes necessary to add other information in the form of notes or contents. In collections of essays, stories, etc., the contents should be added thus:

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814 Perry, Bliss
P46 (The) amateur spirit. 1904.
Contents
Amateur spirit
Indifferentism
Life of a college professo.
College professors and the public
Hawthorne at North Adams
Fishing with a worm

Figure 39

When two or more books are bound together that information should be indicated on the author card by a note beginning, "Bound with."

(n) Added Editions.— When the library gets a new edition of a book that has already been catalogued, instead of making new cards for it, add it to the cards made for the earlier editions, thus:

342 Bryce, James
B91 American commonwealth. Ed.3. 2v. 1907.

342 —— ————. Ed.4. 2v. 1911
B91a

Figure 40

An index in a separate volume to the work it indexes may be entered as an added edition.

2. *Subject Card.*— Not all books require subject cards. Novels do not unless they are historical novels; books of poetry, essays, plays do not unless they are collections on particular subjects: e.g., a book of nature poems or a collection of essays on childhood. When you classify a book, you determine its subject and expressing that subject in specific terms with the help of the A. L. A. List of Subject Headings, you assign a heading. If the

book treats of more than one subject you can classify it in only one place on the shelves, but in the catalogue, by means of subject headings you can analyze it and make evident every subject that will be useful to indicate. The subject card is an exact copy of the author card except that the subject heading in red is written on the top line, to the right of the inner vertical line, and that brings the author and title down a line lower than they are on the author card. (See fig. 41.)

952 Japan. History
M83 Morris, Charles
Historical tales. . . Japan and China. 1902.

Figure 41 (Underscored words are in red)

952 China. History
M83 Morris, Charles
Historical tales. . . Japan and China. 1902.

Figure 42. (Underscored words are in red)

(a) Biography.— Subject cards for biographies have the name of the person about whom the book is written, in red ink on the top line, inner indention. Example, figure 43.

B Scott, Sir Walter
S43h Hutton, R. H.
Sir Walter Scott. 1902. (English men of letters ser.)

Figure 43. (Underscored words are in red)

(b) Bibliography.— Subject cards for bibliographies are made in the same way that biography cards are made

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— usually with the words, "For bibliography of," printed in the upper left-hand corner.

(c) CRITICISM.— Subject cards for criticism are of the same type, with the words, "For criticism of," printed in the upper left-hand corner.

3. *Title Card.*— Many people ask and look for books by title rather than by author and subject, and it is best to make a title card for every book that is at all likely to be called for by title. Novels, plays, poems published separately, all books with distinctive titles or unusual ones, all books published anonymously if the authorship is known, all books published under a pseudonym should have title cards as well as author cards.

335 Tools and the man. 1901.
G54 Gladden, Washington.

Figure 44

881 Iliad, tr. by Alexander Pope
H76 Homer

Figure 45

Secondary Cards.— Besides author, subject and title cards there are certain other types of cards necessary if you would make a useful catalogue: (a) JOINT AUTHOR REFERENCE CARD, mentioned under author card p. 422. Example of form:

Osbourne, Lloyd. joint author, see
Stevenson, R.L. and Osbourne, Lloyd.

Figure 46

(b) EDITOR, TRANSLATOR, COMPILER.— When an editor, translator, or compiler is well known, a card should be made under his name with the abbreviations, ed. tr. or comp. For example:

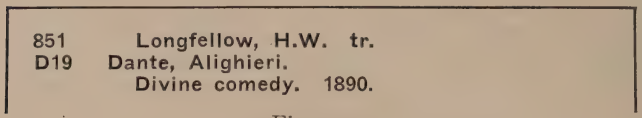

Figure 47

(c) ANALYTICS. (1) *Author.*— When a book contains a chapter or a part written by some one other than the author of the main part; or when two or more works of an author, who is well-known, have been bound in the same volume, a card must be made under the author of the secondary portion in one of the following forms:

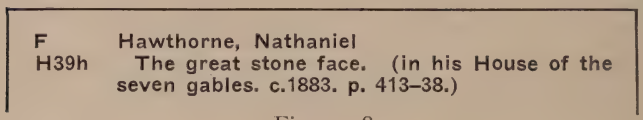

Figure 48

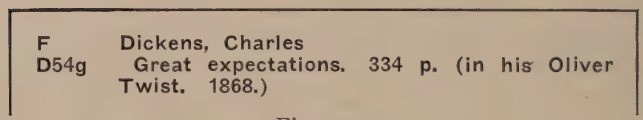

Figure 49

2. *Subject Analytic.*— If a book contains a chapter or part not indicated by the main or secondary subject headings and if it is worth bringing out under subject, make a subject analytic card for it. Example:

379 Libraries
J72 Koch, T. W.
The high school library. (in Johnston, H.W. High school education. 1912. p. 460–70.)

Figure 50. (Underscored words are in red.)

3. *Title Analytic.*— A title analytic should be made for every part of a book that would call for a title card if that part were published separately. Example:

F (The) great stone face.
H39h Hawthorne, Nathaniel. (in his House of the seven gables. c1883. p. 413–38.)

Figure 51

(d) Partial or Changed Titles.— When a book is well-known by a part of its title, or a changed title or any form of title that differs from the wording on the title-page, it should have an additional card under that title. Examples are: "The strange case of Dr. Jekyll and Mr. Hyde," entered also under, "Dr. Jekyll and Mr. Hyde." "The history of Henry Esmond" and under "Henry Esmond"; Arnold Bennett's, "Denry the audacious" and under "The card," its English title.

(e) Series.— Books in well-known series are frequently asked for by the series. For example: "Have you in the library the English men of letters series?" or, "the International scientific series?" It is useful to make a card for such well-known series, with a reference from the editor. The entry is under the title of the series and on the card is added a list of the works in the library which belong to the series, giving author's

name, brief title, date of publication and call number of each item. For example:

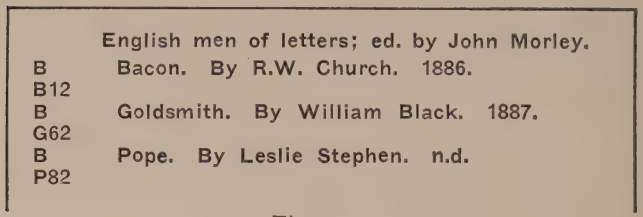
English men of letters; ed. by John Morley.
B B12 Bacon. By R.W. Church. 1886.
B G62 Goldsmith. By William Black. 1887.
B P82 Pope. By Leslie Stephen. n.d.

Figure 52

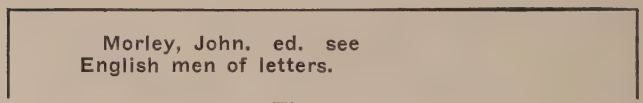

Figure 53

Cross Reference Cards.— Just as reference is made from one form of an author's name to another form, and from a joint author to the main author, so references are made from one subject to another. These subject references are of two kinds, *see* and *see also*. A *see* reference is one that refers from a subject heading that is not used to one that is; a *see also* reference is one that refers from a subject heading that is used to another closely related heading that is also used. Examples:

Country schools, see Rural schools	Education, see also Busy work Kindergarten

Such cards must be made where they will be of real use in a catalogue, but great care must be shown not to overdo the matter. Do not, for instance, make continual reference thus: Domestic economy, see Domestic science and on to Domestic science, see Home economics. Do

not ever refer to a subject which you have not already used, e.g., do not refer from Education to Busy work and Kindergarten unless you have actually used those headings. Refer from the general heading to the specific heading, but not from the specific to the general. Do not say Kindergarten, see also Education.

Guide Cards.— A thumb index to a dictionary is a most convenient guide for easy use. Guides in a card catalogue are necessary for the same purpose. Stiff manila cards with a third of the width of the card projecting above the rest are used for guides. On this projecting third is written a name or word that will indicate the subject of the card filed just back of the guide card. When these guides are filed alphabetically at an average distance of an inch apart, the physical use of the catalogue becomes much simpler. These cards can be bought from any library supply firm.

Library of Congress Cards.— The printed cards of the Library of Congress can be bought for practically all books published since 1898, likely to be found in a school library. Call numbers, subject headings and title entries have to be made for these cards by the librarian before they can be put into the catalogue. The information on these cards is much fuller than is necessary or perhaps desirable for the catalogue of a school library, but if they are used, it would be unwise to take the time to change them simply to be uniform. Of course it will be necessary to adopt in some instances a different subject heading — a simpler heading — and also one that follows the usage the librarian has already decided upon.

Directions for ordering and the cost of these cards are given in a handbook issued by the Card Section of the Library of Congress. This will be sent on application.

Arrangement of Cards.— All cards are filed in alphabetical order by the word on the top line of the card, whether author, subject or title. The initial articles, a, an, and the, are disregarded in alphabeting. Subject cards for biography and bibliography are filed before the author cards under the same name: e.g., a biography card with the red heading Dickens, Charles, would come before an author card headed Dickens, Charles.[3]

Lessons.

The following books will illustrate every type of card discussed in this chapter. The instructor may wish to substitute other books to bring out these points. At least 100 books should be catalogued by each student and L. C. cards for 40 more should be ordered and completed for insertion in a model catalogue kept by each student. The shelf-list for these 140 books should be made and filed at the same time the cataloguing work is done.

Lesson 1. Adams, G. B., Growth of the French nation; Austen, Jane, Pride and prejudice; Bulfinch, Thomas, Age of fable; Butler, N. M., Meaning of education; Fiske, John, History of the U. S.; Larned, J. N., Primer of right and wrong; Merriam, F. A., Birds through an opera glass; Ward, Mrs. Humphry, Robert Elsmere; Lowell, J. R., Complete poetical works; Tabor, Grace, Garden primer.

Lesson 2. Bartlett, John, Familiar quotations; Eliot, George, Silas Marner; French, Alice, Adventures in photography; Wiggin, K. D., Timothy's quest; Fiske,

3 For rules for the arrangement of a dictionary catalogue, see Cutter's Rules, ed. 4, p. 111–129 and Hitchler, Theresa. Cataloguing for small libraries, p. 27–32.

John, Civil government in the U. S.; Jacobs, Jacob, English fairy tales; Warner, C. D., Roundabout journey; Andrews, C. M., Bibliography of history; Hitchcock, F. H., Building of a book; Singleton, Esther, Historic buildings.

Lesson 3. De Quincey, Thomas, Flight of a Tartar tribe; Baring-Gould, Sabine, Curious myths of the middle ages; Tennyson, Alfred, Poetical works; Thatcher and Schwill, Europe in the middle ages; Goethe, J. W. von, Faust tr. by Bayard Taylor; Irving, W., Oliver Goldsmith; Franklin, Benj., Autobiography; Scott, Sir Walter, Marmion; Hawthorne, Nathaniel, Marble faun; Chaucer, Geoffrey, Complete works, ed. by W. W. Skeat.

Lesson 4. Hutton, R. H., Sir Walter Scott; Traill, H. D., Coleridge; Lange, H., Higher education of women; Caffin, C. H., American masters of painting; Hughes, Thomas, Tom Brown's school days; Baldwin, Joseph, School management; Schauffler, R. H., Christmas; Schauffler, R. H., Thanksgiving; Clarke, E. C., Astronomy from a dipper; Frost, W. H., Wagner story book.

Lesson 5. Darwin, Charles, Origin of species; Emerson, R. W., Select essays and addresses; Hawthorne, N., Our old home and Septimius Felton; Mason, O. T., Woman's share in primitive culture; Trotter, Spencer, Geography of commerce; Perry, Bliss, Amateur spirit; Sidgwick, Mrs. Alfred, Home life in Germany; Bible; The boy's Cuchulain; Mabinogion, ed. by Sidney Lanier.

Lesson 6. Federalist, ed. by H. C. Lodge; Baldwin, James, Stories of Don Quixote; Farm conveniences, comp. by B. D. Halsted; A living without a boss; U. S. Commissioner of Education, Report 1910-date; Harvard university, Catalogue; School review, v. 1-5, v. 10-date;

Harper's monthly, v. 1-date; Putnam's magazine, v. 1-7 all pub.; Mitchell, D. G., Reveries of a bachelor.

Lesson 7. McKeever, W. A., Farm boys and girls; Botsford, G. W., History of Rome; Green, J. R., Short history of the English people; Shepherd, W. R., Historical atlas; Bartholomew, J. G., Literary and historical atlas of America; Beard, C. A., Readings in American government and politics; Wilcox, D. F., Government by all the people; Roosevelt, Theodore, American ideals; Spargo, John, Bitter cry of the children; Guerber, H. A., Legends of the Rhine.

Lesson 8. Young, J. W. A., Teaching of mathematics in the elementary and secondary school; Poincaré, Lucien, The new physics and its evolution; Dodd, M. E., Chemistry of the household; Geikie, James, Earth sculpture; Ostwald, Wilhelm, Conversations on chemistry, 2 v.; Conn, H. W., Story of germ life; Doubleday, Mrs. N. B. D., Bird neighbors; Roberts, C. G. D., Haunters of the silences; Jordan and Kellogg, Evolution and animal life; Dopp, K. E., Place of industries in elementary education.

Lesson 9. Hough and Sedgwick, Human mechanism; LeBosquet, Maurice, Personal hygiene; Watts, R. L., Vegetable gardening; Bashore, H. B., Sanitation of a country house; Plumb, C. S., Types and breeds of farm animals; Barrows, Anna, Principles of cookery; Bevier, Isabel, The house; Richards, Mrs. E. H., Sanitation in daily life; Woolman and McGowan, Textiles; Dickens, Charles, Oliver Twist and Great expectations.

Lesson 10. Dudley and Kellor, Athletic games in the education of women; Goodyear, W. H., Roman and mediæval art; Reinach, Salomon, Apollo; Kephart, Horace, Book of camping and woodcraft; Chubb, Per-

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cival, Teaching of English in the elementary and secondary school; Greenough and Kittredge, Words and their ways in English speech; Ringwalt, R. C., Briefs on public questions; Richardson, C. F., American literature; Brooke, S. A., Poetry of Robert Browning; Lowell, J. R., My study windows.

Lesson 11. Order L. C. cards for the following and supply call numbers and subject headings: Johnston, C. H., High school education; Fyffe, C. A., History of modern Europe; Cheyney, E. P., Introduction to the industrial and social history of England; Ruskin, John, Sesame and lilies (Everyman); Thoreau, H. D., Walden (Everyman); Walton, Isaak, Complete angler (Everyman); Carpenter, G. R., American prose; Manley, J. M., English prose; Shurter, E. D., Masterpieces of modern oratory; Thomas, Calvin, History of German literature; Saintsbury, G. E. B., Short history of French literature; Bennett and Bristol, Teaching of Latin and Greek in the secondary school; Homer, Odyssey, prose translation by Butcher and Lang; Laing, G. J., Masterpieces of Latin literature; Slocum, Joshua, Sailing alone around the world in sloop Spray; Riis, J. A., Hero tales of the far north; Keller, Helen, Story of my life; Palmer, G. H., Life of Alice Freeman Palmer; Boissier, Gaston, Cicero and his friends; Fowler W. W., City state of the Greeks and Romans.

Lesson 12. Gow, James, Companion to school classics; Kiepert, Heinrich, Atlas antiquus; Mahaffy, J. P., Story of Alexander's empire; Tappan, E. M., Story of the Greek people; Tucker, T. G., Life in the Roman world of Nero and St. Paul; Rose, J. H., Life of Napoleon; Creighton, Mandell, Age of Elizabeth; Lodge, H. C., Short history of the English colonies; Parkman, Francis,

Jesuits in North America; Griffis, W. E., Pilgrims in their three homes; Robert, H. M., Rules of order; Gulick, L. H., Mind and work; Addams, Jane, Twenty years at Hull-house; George, W. R., The junior republic; Van Hise, C. R., Conservation of natural resources in the U. S.; Crawford, M. C., College girl of America; Serviss, G. P., Astronomy with the naked eye; Russell, I. C., Rivers of North America; Cockerell, Douglas, Bookbinding; Page, C. H., British poets of the nineteenth century.

Review lesson. On various points in cataloguing and the alphabetical arrangement of all cards in a model catalogue and the shelf-list cards in a model shelf-list.

PUBLIC LIBRARY

Chapter XXX

MECHANICAL PROCESSES

Besides entering books in certain records, there are mechanical processes necessary before books are ready to circulate. The preparation of books for the shelves is best done either just before or just after they are entered in the accession book.

Preparation of Books for the Shelves.— Some mark of ownership should be put in every library book. If a book-plate is used, that should be pasted in the centre of the inside front cover. Some libraries cannot afford the expense of a book-plate and it will be sufficient to use a rubber stamp with the library's name on it. Stamp the book on the inside of the cover, on the title-page, and on some other special page known only to the librarian. Stamping or embossing with either an embossing or perforating machine, if the library can afford either, should be done in addition to using a book-plate.

Pasting and Labelling.— A good photo-paste is satisfactory for pasting in book-plates, but if they can be bought already gummed and if book-pockets can be bought gummed on three sides, it will save a great deal of time and the pasting process will be neater. Book-pockets should be pasted at the bottom of the inside front cover, if no book-plate is used; otherwise at the bottom of the inside back cover.

The outside of each book should be marked with its class and author number, so that the books may be put on the shelves in right order and the shelves read without taking down the books to look inside for the number. For this marking, use a Judge's quill-pen no. 312 and David's white letterine for dark colored books and Higgins's India ink for books in light colored bindings. Put the numbers on all books at a uniform height — the width of a catalogue card — from the bottom of the book. When the white ink has dried, in about half an hour, brush over the numbers and letters with French spirit varnish. The India ink does not need the protection of the varnish. When the backs of books are too highly decorated for direct marking, either use a gummed label and write the call number on it, or use gummed figures and letters made by the Tablet and Ticket Company, New York.[1]

Mending.— The school librarian will not have much time for mending books and the need for mending should be reduced to a minimum by: (1) buying as many books as possible in reinforced bindings; and (2) by teaching students the proper care of books. Books in reinforced bindings can now be bought of several publishers if requested, at a cost of a few cents a volume extra. In buying editions of Everyman's Library always get the reinforced at sixty cents instead of the usual cloth edition at fifty cents, because it is stronger and therefore cheaper in the end.

What to Mend.— It is not good economy for a school librarian, particularly as she seldom has an assistant to do such work, to spend the time on elaborate mending

1 These may be had in assorted boxes, both white and black, and of a convenient and legible size.

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that she should be giving to more important phases of the work. Torn pages, loose leaves, and loose joints might very well be repaired, but further than that, when sections become loose and the cover comes off and worse things happen, the book should be sent to a binder.

From the A. L. A. Manual of Library Economy, chapter 26, p. 15 —"Bookbinding," by A. L. Bailey, we quote the following practical suggestions: "Mend (1) books which have been rebound once but which would not pay to rebind again; (2) books which have nearly outlived their usefulness, or are to be withdrawn absolutely when entirely worn out; (3) books which must be on the library shelves; (4) books printed on heavily loaded paper which will not pay to rebind."

For clear and practical directions on the mending of books we can do no better than refer the student to the A. L. A. Handbook number 6, price fifteen cents, compiled by Margaret W. Brown of the Iowa Library Commission.

Binding.— What to bind will depend on the amount of money the library has to spend and the use it makes of certain classes of books. (1) Bind those magazines that are used steadily for reference work. All others, as well as newspapers, may be tied up in volumes, wrapped in paper and labelled with name, volume and inclusive dates. (2) Rebind all reference books just as soon as they indicate the need of it. (3) Rebind all general books of permanent value that cannot be replaced for fifty cents. Many books are too badly torn or soiled to be worth rebinding.

Binder.— If possible, select a reliable binder who knows what library binding should be and learn yourself what good library binding is. Cheap prices mean

cheap work and such prices should not be expected. The librarian will do well to have the binder follow specifications as given in the A. L. A. Handbook number 5. If the binder chosen cannot follow these specifications intelligently, select another one who can and will. A careful study of the references listed below will acquaint the student with what good library binding is; but this study should be supplemented when possible by a visit to a good bindery to observe the actual work.

Preparation of Books for the Bindery.—(1) Magazines. Look over each volume carefully to be sure it is complete with title-page and index. If these are wanting, write to the publisher for them. Arrange the magazines in order, placing title-page and contents first, magazines next, and the index last. Place a binding slip in the volume to indicate material, color, and lettering.[2] It is very important to keep a set of periodicals in a uniform binding, so a copy of the binding slip for each set should be kept on file in the library. If the same binder does the work from year to year, it will be unnecessary to write instructions in regard to style and material after the first time, because the binder keeps a record of the style. (2) Books. The librarian need not carefully collate books for rebinding, because the binder will do it, but it is well to make a hasty examination of each book to see if the title-page or any important part is missing. Ordinarily books with missing parts should not be rebound, but sometimes a type-written title-page and table of contents, etc., copied from another copy of the book, might well be made and sent to be bound in.

2 These slips can be bought of Gaylord Bros., the Library Bureau, and the Democrat Printing Company.

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A binding slip with directions to the binder should be put in the front of each book.

List of References.

A. L. A. Committee on bookbinding. Binding for small libraries. (Handbook no. 6.) A. L. A. Publishing Board. 1911. 15 cents.

Bailey, A. L. Bookbinding. (Chapter 26.) A. L. A. Manual of library economy. Preprint. 1911. 10 cents.

Bailey, A. L. Library bookbinding. Wilson. 1916. $1.25.

Brown, M. W. Mending and repair of books. (Library handbook no. 6.) A. L. A. Publishing Board. 1910. 15 cents.

Dana, J. C. Bookbinding for libraries. Library Bureau. 1910. $1.00.

Chapter XXXI

PAMPHLETS, PICTURES AND CLIPPINGS

A collection of pamphlets, pictures and clippings can be made very useful in a school library, but the librarian must plan carefully and wisely, not only to select just such material as will be of real use but to classify, catalogue, and file this material in a way that will make it readily usable. The task is no small one, and it is made more difficult by reason of the fact that we are prone to reach out eagerly for everything that is given away. We may obtain it free of cost, but to make it available for use costs something and that something is what the librarian must consider. Is the time given, the material used, the shelf-room taken up, the energy expended, of small enough cost to the library to make the pamphlet or the picture an acquisition that the library can afford? Its use determines the question. Use always determines the problem of selection; in short, use determines each process the pamphlet is put through: classification, cataloguing, and filing. The uses of pamphlets, pictures, and clippings differ somewhat and for that reason they will be discussed separately.

Pamphlets.— Already in Chapter VI suggestions have been made about obtaining special public documents, many of which are in pamphlet form. Advice was there given to bind Farmers' Bulletins and the Bureau of Education Bulletins, but no specific directions were given about filing

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the separate pamphlets. The information given here applies to those pamphlets as to all others the library may acquire.

Selection.— The selection of pamphlets is determined by the needs of the school. There are no particular aids in the selection of pamphlets for school libraries other than the lists from which to select government documents. These lists may be obtained from the Superintendent of Documents at Washington or from any of the Departments issuing them. Not much unsought pamphlet material as a usual thing finds its way to the average high school library. Valuable pamphlet publications on many social and economic questions are issued by various societies and organizations and the librarian should request such of these pamphlets as will be of use to the school library. The publications of other schools, even in other States are often sent as exchanges and much of such professional literature is valuable. Most State Universities publish a series of bulletins, and the school librarian should make an effort to get some of them. These bulletins are not only useful in the many departments of instruction but also in various student activities, particularly for debates. Catalogues of important colleges, and high school courses of study will be found useful. Programs, printed or typewritten, of all entertainments given in the school should be kept on file. There will also be use for some advertising publications.

Classification and Cataloguing.— The problem is but just begun when a wise selection of pamphlets has been made. Next comes the task of classifying and cataloguing them. Each pamphlet must be given a number that will place it where it will most probably be wanted. The amount of cataloguing depends upon the amount of

time the librarian can afford to give to this particular part of the work. It is absolutely necessary to make one general reference card for each group of pamphlets: e.g., "371.7 School Hygiene. For additional material on this subject, see also pamphlets." If time will allow, more detailed cataloguing will be useful: each pamphlet being represented in the catalogue by a subject card, rarely by an author card.

Filing.— Many devices for holding pamphlets have been tried and found useful; perhaps the two here described will be the most practicable for school libraries:

(1) **Pamphlet Boxes.**— The most durable are wooden cases, and they are cheaper in the long run. The Library Bureau "Wood C C pamphlet cases with closed tops and open backs" are excellent but expensive. A school library might very well arrange with the manual training department to make a year's supply of pamphlet boxes during each fall term of the session. Instead of covering the boxes with marbled paper, stain them and the whole cost per box will average not over eighteen cents from the smallest, 10 x 7 x 4 inches, to the largest needed, 12 x 9 x 3½ inches, outside measurement. A label of white paper 2 x 3 inches should be pasted on the front of the box two inches from the top with equal margins on each side. See illustration on page 445.

On this blank label write the number of pamphlets in the box, the classification number and the subject heading that has been given to the general reference card in the catalogue: e.g.,

371.7
School hygiene
Pamphlets
1-6

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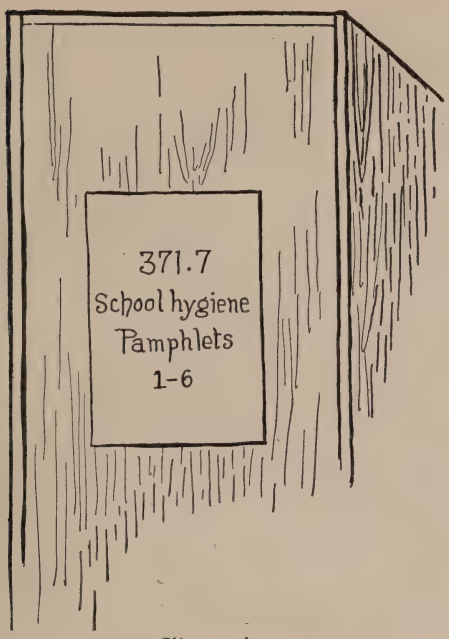

Illustration 17

If the pamphlets have been catalogued separately, give the inclusive class numbers and below the subject headings of each pamphlet in the box: e.g., 640.7-642

Home economics. Study and teaching
Cooking
Chemistry, Household
Menus

Pamphlets
1-4

These boxes are put in their regular places on the shelves with the books.

(2) **Vertical File.**— The vertical file is the best means of keeping pamphlets and clippings and it has the additional advantage of being a suitable place for filing unmounted pictures that are not too large. For pictures mounted on pulp board mounts of the uniform size, 13 x 17½ inches, it will be necessary to have made special boxes [1] for vertical filing.

Each pamphlet put into the vertical file is given a subject heading which is written on the manila folder used for holding the pamphlet. Pictures, and clippings pasted on manila sheets, are treated in the same way. The folders are arranged in the drawers alphabetically by the subject headings.

Pictures.— The two chief sources from which to obtain pictures are: (1) Old magazines, books, advertisements, etc., that are ready to be discarded — the pictures to be carefully cut out, always preserving in the clipping, the title of the picture and the name of the artist, if they are printed; (2) picture dealers, who print inexpensive copies of great works of art. Write for their catalogues and make a selection. A list of picture dealers will be found at the end of this chapter.

Selection.— Some of the courses of study for which instructors will find illustrative material useful are: Literature, pictures of places and people illustrating an author and his works; Geography, pictures of travel, manufactures, industries, mountains, rivers, etc.; History, pictures of historical characters, places, events, etc.; Art, reproductions of great works of art; Nature-study; Domestic science, etc. Pictures should be selected primarily for the actual work of the classes needing them,

1 See Dana, J. C. The picture collection. (Modern American library economy series, ed. by J. C. Dana.) N. Y. Wilson.

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though there will be legitimate calls on the library for pictures of a more general character.

Mounting and Filing.— Many pictures need not be mounted but they should be kept loose in manila folders for filing. Those pictures that are used often should be mounted on a thin pulp board. Colored prints are more pleasing if put on gray and brown mounts. The pulp board and colored mounts may be bought of most paper dealers in sheets 26 x 36 inches and 26 x 38 inches. The price depends on the quality and the quantity bought. At a small additional expense the sheets will be cut by the dealer in the sizes specified. If the library can afford to buy a Popular Cutter, 15-inch blade, made by the Milton Bradley Company, Springfield, Mass., price $7, it will save much time in trimming the margins of the pictures before mounting and the trimming will be more accurately done than with scissors.

Place the picture in the middle of the mount from either side, leaving a deeper margin at the bottom than at the top. Use a good library paste — Higgins's and Sandford's are both good — and tip the picture at the four corners. Pictures should be pressed down by an even, heavy weight until dry and firmly stuck.

If the library is fortunate enough to afford photographs instead of cheaper process prints, the librarian should secure the List of Photograph Dealers published by the Massachusetts Library Club. The preface to this list gives useful information about mounting photographs, and the descriptive information about the photographs of each dealer is most valuable.

The vertical file, with pictures arranged alphabetically by subject, is the most satisfactory method of keeping pictures. It does away, too, with the necessity of cata-

loguing pictures. To lay pictures flat in boxes is an excellent way to store them, but for use and easy handling the vertical file is the only practical device.

Post Cards.— A selection of post cards is a useful part of a picture collection. Grouped by subject with several mounted on the same board, they are uniform with the mounted pictures for filing. If, however, the school owns a reflectoscope, the cards should not be mounted, but filed by subject in special drawers made for filing post cards.[2]

Lantern Slides.— If the school owns a stereopticon the library might very well add a selection of lantern slides to its collection of pictures. The slides should be arranged alphabetically by subject and filed in a box.

Clippings.— The school library will find it almost necessary to clip a few newspapers and perhaps some magazines that are not to be bound, and file the clippings. It is only in this way that current information on local matters and on political and economic questions can be kept up to date. Besides clipping the local papers for local news, the New York *Times,* or some other equally reliable paper should be clipped for world wide matters. When the demand for this newspaper information is past, the file should be weeded out. The simplest method of filing clippings is to paste them on manila sheets and file the sheets in the vertical file with the pamphlets.

REFERENCES

Pamphlets:

Booth, Mary J. Lists of material which may be obtained free or at small cost. 1915. A. L. A. Publishing Board. 25 cents.

2 The Library Bureau makes a special combination cabinet for filing post cards, lantern slides and photographs.

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Booth, Mary J. Material on geography which may be obtained free or at small cost. A. L. A. Publishing Board. 15 cents.

Dickey, Philena A. Care of pamphlets and clippings in libraries. 1916. H. W. Wilson. 25 cents.

Wyer, J. I. Jr., and others. Pamphlets and minor library material; clippings, broadsides, prints, pictures, music, bookplates, maps. (Preprint of A. L. A. Manual of Library Economy, Chapter 25.) 1917. A. L. A. Publishing Board. 10 cents.

Picture Collection:

Abbot, Ethelred, comp. List of photographs with index by countries. Mass. Library Club. 1907. Price 15 cents. (Address Public Library, Brookline, Mass.)

Dana, J. C. The picture collection. (Modern American Library economy series. Pt. 5, School department. Section 3.) H. W. Wilson. 35 cents.

Ovitz, D. G. Course in reference work. State Normal School. Milwaukee, Wis. 1910. 10 cents.

Has a full descriptive list of picture dealers.

Picture Dealers:

George P. Brown, Beverly, Mass.
Bureau of University Travel, Boston, Mass.
Cosmos Picture Company, 296 Broadway, N. Y.
Curtis & Cameron, Boston, Mass.
Detroit Publishing Company, Detroit, Mich.
A. W. Elson and Company, Boston, Mass.
Medici Society, Boston, Mass.
Perry Pictures Company, Malden, Mass.
Prang Educational Company, 623–50 Wabash Ave., Chicago, Ill.
Soule Photograph Company, Boston, Mass.
Earl Thompson Company, Syracuse, N. Y.

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